EAST BAY EXPRESS

MARCH -13, 20 | WEEKLY SINCE 1978 | EASTBAYEXPRESS.COM

Shedding Plastic

Beth Terry is almost living plastic-free.

By Nate Seltenrich

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Oakland plans to overhaul its blight-enforcement division. Will it work?

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Babette at the Berkeley Art Museum goes beyond standard institutional fare.

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Make way for the islanders at this year's Asian American Film Festival.

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On the Cover *Beth Terry. Photograph by Stephen Loewinsohn.*

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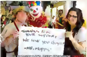
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NEWS & OPINION

LETTERS

OPD Out of Control

Wow. How is it possible for a man to kill three human beings in the course of three years, cost the city at least half a million dollars in wrongful death settlements, and be rewarded with a plum assignment?

Is there any accountability at OPD?

John Seal, Oakland

The Police Are the Problem

We had all kinds of trouble before the Riders case. Since then we've seen Raiders' games, anti-war protests, and the Oscar Grant protests bungled (at the most generous) and yet now we try to blame the problems on Occupy?

Don Macleay, Oakland

Seven Days, 2/22

Do Your Job

As a native Oaklander and a devout reader of the *Express*, I have, on occasion, questioned the objectivity of your articles. But I've never been compelled to write to the editor until now.

Your article on Vice Mayor Desley Brooks and her launching the Digital Arts and Culinary Academy is extremely jaded and subjective. While I do not purport to know the nuances that surrounded the acquisition of the property and subsequent development of the academy — and neither should you — your article provides the reader with the impression that Brooks is simply a rogue councilmember building a state-of-the-art center for inner city youths without any checks and balances or city oversight. This assumption is totally preposterous and is quite ill-conceived. The article purports that the academy was the vice mayor's "pet project," and that it was held in secret for the advancement of Vice Mayor Brooks' personal agenda. If you were doing your job and reporting the story rather than providing innuendos and inferences, you would recognize that characterizing the academy as such intentionally skews the facts. In reality, the academy and its inception neither were anything but private. I have seen flyers all over town advertising the academy and witnessed the instructors at numerous events recruiting students — not to mention just last week while watching KTOP (the city's public-access television station) I saw an advertisement for the Digital Arts and Culinary Academy. Wow. If Brooks was attempting to be secretive about the academy, she sure wasn't doing a good job. All that was missing was a billboard.

Further, the fact that Brooks' colleagues on the city council have somehow come down with a case of selective amnesia as to the existence of DACA is absolutely comical. A good reporter would have done his homework, and could have easily surmised that while some would like to blame and point the finger in hindsight at the vice mayor, let's be real, she could not have accomplished the opening of this academy without the assistance of city staff and other key stakeholders. Truly, you give Vice Mayor Brooks way too much credit. It is absolutely asinine to infer, insinuate, and/or allude to the vice mayor "doing it her way." If you still working within the parameters of the city and under the appropriate checks and balances as "doing it her way," then I would suppose that each of her colleagues are equally guilty, as this is the way things get done at City Hall.

Finally, while I was disappointed in the lack of objective reporting provided in the article, I was even more incensed by your attempt to stoke the fire between Vice Mayor Brooks and our new city administrator, Deanna Santana. Again, statements such as "There is a new sheriff in town" aren't newsworthy and in fact are purely subjective on the part of the writer. I'm sure that Santana is doing her job in providing a thorough investigation, and rest assured, Vice Mayor Brooks will have her opportunity to respond to any questions that the city administrator or anyone else has surrounding the building and oversight of the Academy. To pit two strong, smart, women of color against each other is reminiscent of a time that many of us would like to forget, but apparently some still get a kick out of starting a cat fight.

If I may make a suggestion to you as the editor of the paper and the writer of the article, it would be this. Please remember your job is to report and let the reader decide. Since there has not been a thorough investigation, you really are not in a position to report anything. Hence I am left wondering what your real motive behind writing such a subjective article was. Upon the completion of the investigation, please be as vigilant on reporting the facts that will come out as the process moves along the appropriate channels as you were rushing to write this article. In other words, do your *job* — people appreciate a good newsman or woman when they are reporting a story and not making one up.

Lisa Reed, Oakland

Music Isn't Free

Three hundred fifty dollars a year for a business to play recorded music 24/7 is peanuts for the value they get.

Although it's not hard to understand where owners are coming from, considering most venues today expect live bands to play for free while they sell $8 beers and $4 lattes, BMI and ASCAP are about the only music organizations left that are actually assisting independent recording artists in getting paid. As a recording artist who has been producing independently for over thirty years, I believe that there needs to be a way for everyone to win, and expecting artists to endlessly give away their work for "promotion" isn't reasonable.

Max Eveleth, Alameda

Occupy CalPERS

Great article about CalPERS and its investments in Greece. For years I've been hearing about how Greece owes so much money along with Portugal, Italy, Ireland, Iceland, etc. The mainstream media is quick to tell us about all these irresponsible deadbeats and how much they owe, but we are never told who lent them the money. Now we know.

For every irresponsible debtor there is an equally irresponsible creditor. Why would anyone be so stupid as to lend money to Greece, which obviously can't pay it back? The stupid creditor is even more responsible for this untenable situation than the debtor. In the case of German banks, they are so rolling in cash that they lend money without bothering to think, but CalPERS has no excuse. The fund's managers did the same thing back in the dot-com boom and they lost their shirt then, too. They never learn.

One important reason why an institution will lend money stupidly and expect to get away with it is the assumption that governments will put austerity measures on ordinary people to force them to pay back their bad bets. Another reason is their expectation that the people they are serving, California State employees, will continue to approve of what they're doing. Public employees have to take control of *their* retirement system and demand that retirement money be invested in California, not in some deadbeat country on the other side of the world or some criminal corporation like Enron or Bank of America. It's not too late to turn things around. Occupy CalPERS!

Steve Tabor, Oakland

Selective Ignorance

Isn't CalPERS' hands-off approach to the companies in which pension funds are invested similar to Apple and other manufacturers' hands-off approach to the companies that produce their products, e.g. FoxConn et al?

Chris Gilbert, Oakland

Fast Food Restaurant Review

Picky, Picky

I was pleased to see a feature review of Amba, the Middle-eastern vegetarian restaurant in Montclair. Jesse Hirsch certainly did his research by not only interviewing the owner, Jonathan Wornick, but also reading

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blogs to learn more about Wornick's ambitious expansion plans.

Amba not only has great food (my fave is the sabich sandwich) but it has inviting decor and a diverse menu to please the palates of young and old. So why does Hirsch criticize Amba for serving pizza and fries? What is the point of praising the price of the falafel ($8.50) and bashing the cost for other items priced at $10 or $8?

Then Hirsch reveals Amba's plans to add meat to the all vegetarian menu. OMG! Meat? If Hirsch worries that the same knife that slices chicken will be used to chop eggplant, he could alleviate his anxiety by asking Wornick.

Next, Hirsch seems to go on a rant about the future of Amba. According to the review, Wornick plans two Amba offshoots this year. Hirsch equates this to P.F. Chang's or Chipotle and questions Amba's future integrity. Come on! How about waiting for that future event and reporting on it then, rather than jumping to a conclusion about what he calls a "whitewashed, non-kosher franchise in a food court in Stockton?"

Amba offers healthy fast food, served by a local indie restaurant with fun decor and friendly staff. We need more Ambas, and whether it is through their own expansion or stimulating competition for more healthy fast food, they are providing not only a service to their community but to the well-being of future generations.

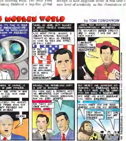
Shu Sunview, Oakland

Redevelopment Is Far From Dead

While the loss of redevelopment creates challenges for Oakland, let's not give up on the city's economic future just yet. With First Fridays drawing buzz, *The New York Times* anointing Oakland a top-five global destination, and the League of American Bicyclists declaring us the fifth best city for bicycle commuters, there's much to celebrate. The City of Oakland — working with the community — has been moving towards a more holistic, bottom-up approach including other elements of a healthy neighborhood (residential development, open space, street improvements). As the merchants interviewed in the article note, this organic approach is showing some results.

Far from being "dead," the Broadway-Valdez planning process was revived in 2010, when the city made a stronger effort to bring in a wide range of stakeholders, including housing and environmental groups, labor and local residents. We came together in the Better Broadway Coalition, recognizing that commercial revitalization is best achieved in an inclusive and vibrant community, including affordable housing opportunities, transit and bicycle/pedestrian facilities, quality jobs, and retail accessible to local residents. While Oakland needs more retail, our best hope is not to copy the suburbs, but to build on our urban assets by creating a unique district where all Oaklanders can live, work, and get around easily, patronizing local businesses as they do so.

East Bay Housing Organizations has worked with the Better Broadway Coalition and the city to help infuse this more complete vision into the Broadway-Valdez Plan — one where businesses get foot traffic from residents of new and rehabbed housing affordable to seniors, Alta Bates nurses, or Grocery Outlet cashiers. We've seen it happen before just a few blocks away, as the Uptown and Fox Courts developments, which include market rate and affordable housing, revitalized their neighborhood. We believe this future is still possible — and necessary — though as Eric Angstadt notes, it will take a new level of creativity, as the elimination of


THIS MODERN WORLD
by TOM TOMORROW
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THERE, AS HERE, MITT ROMNEY IS HAVING TROUBLE CONNECTING WITH VOTERS...
IN FACT I AM SEVERELY HUMAN
AMUSEMENT?
...WHILE RICK SANTORUM REMAINS UNAPOLOGETICALLY MEDIEVAL
NOBODY EXPECTS THE PENNSYLVANIA INQUISITION
NEWT GINGRICH, OF COURSE, IS REPELLENT IN ANY UNIVERSE...
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IDEAS
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COMMENTARY

LECTURE

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7:00PM–8:00PM, room 311

ASIAN AND COMPARATIVE STUDIES
Saturday, March 10
1:00PM–3:00PM, room 307

CLINICAL PSYCHOLOGY—PsyD
Wednesday, March 14
6:00PM, Fox Plaza Lounge
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DRAMA THERAPY
Wednesday, March 14
6:30PM–8:00PM, room 220

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Wednesday, March 18
6:30PM–9:00PM, room 606
Experiential Session
(RSVP required, limit 14)

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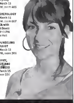
TRANSFORMATIVE STUDIES (PhD)
Thursday, March 15
4:30PM–5:30PM, room 405

EAST WEST PSYCHOLOGY
Thursday, March 15
4:15PM–6:00PM, room 607
Public Talk with Matthew Stevens
7:00PM–9:00PM
Namaste Hall

INTEGRAL COUNSELING PSYCHOLOGY
Thursday, March 15
6:00PM–8:00PM, room 306

PHILOSOPHY, COSMOLOGY AND CONSCIOUSNESS
Thursday, March 15
6:30PM, room 550



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redevelopment has decimated funding for lower-income housing.

The planners, developers, architects, and advocates in our coalition are fully dedicated to the potential of Broadway Valdez and Oakland. The post-redevelopment road ahead is undoubtedly difficult, but if the city continues on its course of ensuring for a mixed-use, mixed-income sustainable neighborhood, we can build a better Broadway Valdez.

Gloria Bruce
Deputy Director of East Bay Housing Organizations
Board member, Walk Oakland Bike Oakland

Where's Mayor Quan?

Nationally, Occupy Wall Street has generally persisted with demands for economic equality (that is the essence of the 99 Percent exaggeration) and an end to the profit-driven ravages of corporations. The current de facto leadership of Occupy Oakland has largely abandoned those demands. For them it is all about ["Fuck the Police" actions]. Mayor Quan decades ago abandoned the genuine liberal program which had some appeal to working people and the unemployed. Her liberalism is nothing more than self-centered identity politics.

Charles Fine, Oakland

Bad Deal, Important Lesson

I think it is safe to assume that unless we elect only MBAs to public office, most local politicians are not going to understand complex financing instruments and obligations like these credit swaps. But in this case, informed and research-oriented policy staff, and/or in house or outside legal and bond counsel should have been able to discuss the pros and cons (no pun intended) of the deals, and then policymakers armed with input from the taxpayers and citizen groups could have and would have made measured decisions to enter into these agreements. And furthermore, before signing on the dotted line the exemptions, cancellations and ongoing costs of these deals needed to be vetted for the policymakers so when they enacted the deals they were informed of what the options and outcomes could cost the city and the taxpayer and ultimately do to the city's financial standing.

All cities and local agencies need to be less dependent upon the bond sellers and their representatives and have greater access to critical financial analysis. I don't know if we can find a methodology to share across the state, the county or similar, but in hindsight the Oakland City Council would have been well served to have entertained a professional services contract not to exceed $14,999 and hired an independent outside expert to have reviewed and commented on the deal with Goldman Sachs before we were obligated by the contract terms.

Fifteen thousand dollars would seem to have been an excellent "hedge" (pun here is intended) against the potential $46 million cost of the Goldman Sachs deal. I do not recall how long this took originally to go from the finance staff to the City Council Committee to enactment and what role Goldman played in those efforts prior to receiving the ultimate contract, but let us hope we have learned from our past actions. Patience is a virtue and it may have kept the taxpayers and the City of Oakland from having to face this potential obligation of millions of dollars when we do not have the funds. One can only hope that with new city administration and renewed focus by citizen groups, unions, and councilmembers, Oakland will not make similar process mistakes in the future.

Ken Benson, Oakland

OPD Is the Aggressor

This is not a chicken-or-egg argument. The OPD is the aggressor. Police have been historically violent toward protesters (exemplified in the recent history of the Occupy movement) and the people should not be blamed for defending themselves. It is not up for debate.

Jonathan Pistorino, Oakland

Time to Move On

Since many of the people who have been with Occupy Oakland from the start do not want to disavow the "diversity of tactics" that have alienated the organization from most of Oakland, and the group's decision-making structure makes it next to impossible to override the strongly held views of a minority, the sensible thing is for everyone outside the radical core to leave Occupy Oakland and start something new. As the title of one recent letter to the editor of the *Express* said, "Occupy is for occupying." For the rest with better things to do, it's time to move on.

Steve Meyers, Berkeley

Ambition — or Abandonment?

Does Vice Mayor Rob Bonta think it's important to finish the job he recently stepped up to? He at least owes it to the residents of Alameda to finish one term of the job. I think of all the resources, people power, and legwork that went into his election. I wonder how his campaign volunteers feel about this new post he wants.

Patricia Koche-Fernandez, Oakland

Corrections

In our February 29 art preview "Post Illusionism," we mistakenly cited W.H. Auden as the author of the line "Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world." It was actually written by W.B. Yeats in the poem "The Second Coming." ■

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RAISING THE BAR

APPLE'S DIRTY MONEY

The iPhone maker pockets billions in profits while exploiting workers. And like the rest of the One Percent, the company won't take responsibility for its actions.

By Jay Youngdahl

We live in a social world in which the actions of one affect others. Good begets good, and bad activity produces more bad activity. Yet today it is sad to see personal responsibility is selective, applying only to the 99 Percent and not the elite. The result is unhealthy.

Last month, *The New York Times* ran a devastating exposé on the inhuman conditions faced by workers who make Apple products. While this is not a big surprise, the depth of the horrific environmental impact documented in the article and in other media outlets is truly monstrous. Employees making Apple products work away overtime, often without a single day off, and live in crowded "dorms." The paper reported that "under-age workers have helped build Apple's products and the company's suppliers have improperly disposed of hazardous waste and falsified records." Factory explosions are common and credible investigations have found that at one plant alone, "over a hundred employees had been injured by n-hexane, a toxic chemical that can cause nerve damage and paralysis."

Yet at a delirious "best of times" shareholders meeting last month, Apple CEO Tim Cook reported that the company has accumulated $100 billion in cash. Nary a peep was heard from the podium about the exploitation of the workforce that provided Apple with this massive surplus, even though one former Apple executive had told the *Times*, "we've known about labor abuses in some factories for four years, and they're still going on." Instead of addressing the labor situation, Apple's response to these reports has been to employ an industry-sponsored "Fair Labor Association" to cover its tracks.

Ironically, this grotesque discrepancy — slave-like conditions for the Chinese workers resulting in a $100 billion surplus — occurred at a company often touted as one of the "best places to work." The website Glassdoor, whose motto is an "inside look at jobs and companies," found Apple to be the tenth best company to work for in the country in 2012. I guess they did not run the survey in China.

Shouldn't some of this $100 billion go to improve the conditions of the workers who make the products? Apple stock is already at stratospheric levels, so no honest and reasonable shareholder should complain. There also is no legal problem with doing this. But taking seriously its ethical responsibility toward Chinese workers does not seem to be in Apple's frame of reference.

This is perverse responsibility, not personal responsibility.

Maybe Apple is not bothered by this situation because the affected workers are Chinese. Or maybe it is because CEO Cook and corporate co-workers are just different than you and me. A recent study presented at the National Academy of Science, "Higher Social Class Predicts Unethical Behavior," unearthed startlingly clear evidence, gleaned from a variety of studies, that the elite are more likely to cheat and steal than the rest of us. But most likely it is the prevailing mantra that any corporate profit-making activity today is considered ethical by the elite, no matter who or what gets hurt.

Yet while the One Percent eschews ethical responsibility, members of the 99 Percent are constantly upbraided for their "failures" of personal responsibility — think of the recent attacks on poor homeowners, retired public workers, and practitioners of birth control.

In view of all of this, it is especially galling to think about the history of the personal responsibility argument, which big business has manipulated to its advantage. I have seen this first hand in the legal arena. During the last few decades, chamber-of-commerce types — working in the pursuit of greater profit and in concert with anti-regulation campaigns — developed a campaign to target parts of the country in which courtroom juries were holding business accountable for misdeeds. Molded by neuropsychologists and vetted by focus groups, lawyers for the One Percent developed a crafty and perverse narrative of personal responsibility to shift legal blame from companies to victims. Hurt due to a defective car tire? You must have been driving too fast. Paralyzed by unsafe medications? You must not have read the warning label. Sexually harassed? You must have asked for it.

These defense lawyers' arguments were often persuasive and successful because they tapped into an honest human vein — most of us want everyone to be responsible for their actions; it is the right thing. It is also true that from time to time all of us fail a "perfection" test of personal responsibility, hurting others or ourselves. So these companies built a clever legal narrative that combined with high-profile advertising, op-eds, and a laser-like attention to judicial selection, have practically eliminated the ability of working- and middle-class Americans in many parts of the country to receive compensation when they were injured.

To be fair, examination of ethical conduct is complicated, and not just at the corporate level. Most of us try to be good citizens. We don't pick other's pockets and dump our trash in the yard of another. When we realize our conduct is hurting others, we try to stop. When someone questions our ethics, we earnestly consider their point. And there are still gray areas. I carry an iPhone in my pocket. Since a cell phone is important to me, can I even find one that is not produced in deplorable conditions? Probably not. So I try to do the best I can, working with others who feel the same. For those of us who want an ethical and just society, progress will come from a combination of the personal and the political.

But no matter the complexity, any ethical gaze must contain core matters on which we all agree. The lack of social responsibility ripples through society, contaminating all decent conduct. Here Apple fails. Theirs is a perverse responsibility. ●

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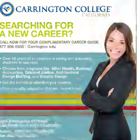
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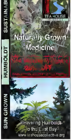
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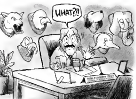
SEVEN DAYS

FIRE THE COUGAR-KILLER

The clueless public official is an anti-environmentalist, too. Plus, Nadia Lockyer deserves a chance to get well.

By Robert Gammon


WHAT?!!
DAN RICHARDS PRES.
DeFreitas EAST BAY EXPRESS

Dan **Richards**, the Southern California real estate agent who killed a mountain lion in Idaho and then repeatedly bragged about it, may be the most tone-deaf public official in the state — and that's saying something. Not only did the president of **California Fish & Game Commission** have a photo taken of himself grinning next to the big cat that he shot to death, but he sent the image to a pro-hunting news website and declared, "I'm glad it's legal" to kill cougars in Idaho. Richards' gloating revealed a callous disregard for California's prohibition on killing cougars. It also represented another example of his anti-environmental agenda, which is deeply at odds with the important position he holds.

During his time on the Fish & Game commission board, Richards, an appointee of former Governor **Arnold Schwarzenegger**, has staunchly opposed creating marine life-protected areas along California's coastline. He has opposed outlawing lead-based ammunition that poses a serious health threat to bald eagles, golden eagles, and condors, which sometimes feed on wildlife that has been shot by hunters. And he has often fought against adding critters to the endangered species list, even when Fish & Game staff said they should be. "He's the latest in a series of good ol' boys to run that organization," said **Jeff Miller** of the Center for Biological Diversity and the Alameda Creek Alliance. "He's a staunch anti-environmentalist. He views himself as representing hunters."

But it's safe to say that plenty of responsible hunters in California are probably not happy with Richards' cougar-killing bravado. In case you missed it, Richards went on a January hunting trip to Idaho in which dogs chased a mountain lion into a tree so he could shoot it more easily. Killing cougars is legal in Idaho, but Richards knows full well that it's illegal to kill them in California because Fish & Game is in charge of enforcing that law.

Then, after some Democratic legislators and Lieutenant Governor **Gavin Newsom** called on him to resign, Richards returned fire with an angry letter, saying his hunting trip was none of their business, and that he had no intention of resigning his post. Richards also claimed that he feasted on the mountain lion and that it was not a trophy kill. He told a right-wing radio show that the big cat tasted like "pork loin."

But Miller and other environmentalists doubt his claims. "He shot that cat for his ego," Miller said. "He shot that cat because it made him feel good. He did not shoot that cat to put food on the table."

There's also reason to doubt other aspects of Richards' story. At first, he made it seem as if he had gone to Idaho solely to bag a mountain lion. But then after a media firestorm erupted over what he had done, the operator of Flying B Ranch told reporters that Richards was actually there to hunt pheasants, and shot the cougar as a "favor" to him. As a result, he never charged Richards the normal $6,800 fee. Soon after, an official public ethics complaint was filed against Richards, alleging that he had illegally accepted a $6,800 gift from the Idaho ranch — because he hunted the mountain lion and killed it without paying.

Because Richards won't resign, it's up to the legislature to fire him. And now that Democrats have strong majorities in both houses, they should do so right away. They also should refuse to confirm such good ol' boys to the commission in the future.

Lockyer Needs Help

Watching the train wreck that is **Nadia Lockyer**'s life has been difficult. The Alameda County supervisor is now in drug-and-alcohol rehab after a bizarre incident in which she says she was assaulted by her ex-boyfriend at a Newark motel. She had been looking frail for months. And it's come out that she took her eight-year-old son to the late-night rendezvous with her ex. Then the *San Francisco Chronicle* reported last week, citing anonymous sources, that Lockyer's ex has a sex video of her. Nadia Lockyer's personal life, in short, has spiraled out of control.

Things have gotten so bad that Bay Area News Group, owners of the *Oakland Tribune* and the *Contra Costa Times*, called on Lockyer last week to resign from office. But as troubling as her actions have been so far, based on what has been reported to date, calling on her to resign is premature.

There is still a tendency in society to view drug and alcohol addiction, and the poor choices people make when they're addicted, as some sort of moral or ethical failing that deserves condemnation. But research shows that addiction is a disease, and people who are consumed by drugs and alcohol need medical treatment. Lockyer and her husband, state Treasurer **Bill Lockyer**, seem to understand that, and that's why she's back in rehab.

Also, it should be noted that as bad as things have gotten for her, Lockyer does not appear to have severely compromised her position as a public official. There is no information to date that she traded official favors or engaged in corrupt practices due to her addiction. The most egregious thing she seems to have done so far was put her eight-year-old in harm's way.

That's serious, but based on what we know, it appears that Nadia Lockyer deserves another chance to get well. Many people have been able to overcome drug and alcohol addiction after getting treatment and are now leading productive lives. There's reason to hope that Nadia Lockyer can do the same. After all, she led a pretty productive life before her disease took control of her.

Restoring Hetch Hetchy

An environmental group, **Restore Hetch Hetchy**, is attempting to finally end San Francisco's hypocritical stance toward water. The ostensibly progressive city has no water-recycling program and no system for capturing rainwater, and yet continues to insist that a massive reservoir that destroyed the beautiful Hetch Hetchy Valley in Yosemite National Park must remain in place. Restore Hetch Hetchy plans to put a measure on the November ballot that would require San Francisco to finally develop a comprehensive water conservation plan and determine whether it makes sense to drain Hetch Hetchy reservoir.

Quan Recall Takes Hit

Leaders of one of the groups trying to recall Oakland Mayor **Jean Quan** have suspended their signature-gathering campaign, saying they were not going to be able to obtain the required 20,000 signatures by May 14. "The reality is that the law sets a rather high bar in terms of the hours that you have to put in to gather the signatures you need," said one of the leaders of the group, former city council candidate Charlie Pine, who added that his group has not been able to raise the money needed for paid signature gatherers. ●

Seven Days is culled from our news blog, 92510.

Robert.Gammon@EastBayExpress.com

LEGALIZATION NATION

CAPITAL PUNISHMENT

Besieged model dispensary El Camino Wellness in Sacramento is taking it day by day

By David Downs

El Camino Wellness Center in Sacramento represents the archetype of a modern California dispensary. From its friendly parking attendant to its potency testing, it mirrors its bigger peer Harborside Health Center in Oakland. Both are undiluted visions of medical cannabis distribution professional normalized, and, of course, under siege.

On February 28 the four-year-old, 9,000-plus-member dispensary lost the first round of a lawsuit to halt the federal government's crackdown on California clubs. The loss deepens the pall over what city leaders call a "model dispensary," a place that doles out eighths as cleanly as Starbucks slings mochas.

Founded in 2008 by Nicolas Street and Sunny Kumar, El Camino Wellness opened in a battleground. Many in the state capital wish Californians never gave medical cannabis patients, their caregivers, and collectives a defense against criminal prosecution for growing, possessing, and distributing the plant. Sacramento County voted against Prop 215 in 1996 and against Prop 19, the adult-use initiative, in 2010.

Although voters in the city of Sacramento passed a sales tax on dispensaries, and the city council now favors regulating the 33 or so storefronts in town, opposition to medical cannabis has remained strong in the county at large (although a county ban failed to stop about one hundred stores from operating there in 2010). In fact, it was Sacramento County that gave US Attorney Benjamin Wagner a front-row seat to California's then recession-fueled Green Rush, and it didn't play well with the Central Valley's law-and-order crowd.

Some parts of Sacramento are pretty groovy though, and El Camino managed to fit in. Councilman Steve Cohn supported Street and Kumar's plan to expand to Stockton. The club also had the support of neighboring businesses and patients. It was even called the "Taj Mahal" of local dispensaries, although, in reality, El Camino is more like a model home for marijuana outlets. A few of its facets:

The neighborhood: El Camino Boulevard has all the wind-swept desperation of northern Las Vegas. The tall black metal fencing: Across the street from low-income housing and vacant commercial property is a guaranteed landmark. The super-nice parking attendant: Neighbors are particularly sensitive to business traffic, and pot traffic makes 'em go ballistic. Solution? Super-nice parking attendant. The Zen Garden: Sure, its Newburysville, USA, but once you're in the gates, the dispensary wants to exude mellowness. Chill out. Look at the sculpture.

Also there's the metal detector, the hardwood floors, the pastel green walls, the playlist from Star FM, the alternative clerk with exposed tattoos who is also very aware the presentation of a valid doctor's recommendation for marijuana plus state ID, the paperwork to legally join the collective, and the rules, which include no on-site medication.

The Yurp and Godfather

El Camino

And then you're in. Two large flatscreens on the wall behind the counter list about 25 flowers, as well as about 25 edibles and concentrates by price. The prices are high for Bay Area residents who are used to amazing deals, and more on par with black market inland rates. But like at Harborside, selection, testing, and professionalism cost more.

Kumar has said that El Camino is a nonprofit that pays 100 percent of its employees' health benefits and above-market wages. Top shelf eighths — 3.5 grams of the best buds — can run $60, though we saw eighths of Purple Erkle for as low as $40.

El Camino also offers excellent mashups of the hottest strains. "The Yurp" mixes Purple Erkle and with Grand Daddy Purple for maximum sweet grape aroma and taste combined with pronounced pain relief, muscle relaxation, and sedation. We were most awed, however, by Godfather, uniting two titans of Cali weed, OG Kush and Grand Daddy Purple, for a bouquet of sour lemon, pine, and sweet grape. Godfather solves the problems with OG Kush's pulse-pumping, sativa effects, and GDP's potential for couchlock. In the middle of the road but in no way middling, Godfather demands a steep tribute at $60 an eighth.

In October, US Attorney Wagner notified El Camino Wellness' landlord that the property could be seized for violating the federal Controlled Substances Act. El Camino sued Wagner, the US Department of Justice, and the DEA, arguing that the crackdown contradicted the federal government's own statements in the Ogden Memo with regard to marijuana law enforcement. Such a contradiction was grounds for "judicial estoppel," El Camino's counsel argued.

But on February 28, US District Judge Garland Burrell Jr. disagreed and dismissed El Camino's complaint with prejudice. El Camino will appeal, lawyer Matt Kumin said.

The dispensary could also theoretically move and repeat the same game with the US attorney. It's unclear how long Wagner will waste scarce resources playing whack-a-mole with the $1.3 billion industry. El Camino could go private. Or go delivery-only.

But that's irrelevant. El Camino Wellness is another expression of the archetype — the friendly staff, the convenient debit/credit card payment options, and the medical literature and activism rack. It's a vision of a more just, civil world. And you can't raid or jail a vision. Trying to do so tends to make it spread. ●

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This column is culled from our blog of the same name.

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SANTITAS

Terry's book, *Plastic Free*, is out next month.

Stephen Loewinsohn

ECO WATCH

SHEDDING PLASTIC

Beth Terry is almost living plastic-free.

By Nate Seltenrich

Beth Terry finds plastic in the most unexpected places: lining the inside of ice-cream cartons, coating the metal lids on jars of pasta sauce, and hidden in wine bottles' colored collars. Speaking of wine, synthetic corks are made of plastic. So are chewing gum and cigarette butts.

Identifying plastic is one thing; avoiding it is another entirely. But the Oakland resident has made it her personal (and, with her new book, professional) mission to eschew plastics wherever they may be — which, it turns out, is just about everywhere, from the kitchen to the bedroom to the bathroom. Even eco-warriors may be stunned upon a moment of reflection. Your toothbrush? Plastic. Your floss? Coated in plastic. Your soap? Packaged in plastic. It goes on and on.

Five years ago, when Terry was still a plastic "addict" who regularly trashed, not recycled, water bottles and who subsisted rather heavily on frozen foods — packaged in plastic trays in plastic-lined boxes — Terry read an article in *Men's Health* about plastic pollution in the world's oceans. The story was accompanied by a picture of the decomposed carcass of a Laysan albatross chick, its stomach filled with plastic bottle caps, disposable cigarette lighters, even that plastic toothbrush — the sort of stuff most of us use up and dispose of on a regular basis without giving it a second thought.

Terry decided then and there to make a change. In the first month alone she found that she discarded roughly 3.5 pounds of plastic — and that didn't include a huge bag full of grocery bags she intended to reuse and water bottles she'd disposed of at the gym. Nor did it include many items she didn't even realize at the time contained plastic, like cardboard cups, cartons, and containers coated with plastic. In all of 2008 she used only 5.1 pounds of plastic; in 2009, 3.7; in 2010, 2.2; and last year, 2.1.

Today, Terry is one of the nation's leading authorities on sustainable plastic-free living in an industrialized society. The word sustainable in this case applies not to the environment but to lifestyle. Now that Terry has worked out the kinks and identified the best local resources, she could go on living comfortably sans plastic for the foreseeable future.

"I didn't try to do it all at once, because I would've just quit," she explained. Going plastic-free was not a single decision, that would have been too overwhelming, and she likely would have burnt out years ago — as have many of her predecessors and followers. Instead it's taken a series of hundreds of small decisions, many of which soon became habit, although she recognizes that her experience is not universal. "I'm not suggesting that anyone live the way I do," she said. "I just want people to see what's possible."

Terry has blogged her anti-plastic adventures, and this spring her tips (and tribulations) take the form of a full-fledged plastic-free book, *Plastic Free: How I Kicked the Plastic Habit and How You Can Too*. It's out next month on Skyhorse Publishing; pre-orders and Amazon e-books are available now. With its release, the ecstatic activist and self-taught expert, who lives in Rockridge with her husband Michael and works three days a week as an accountant, officially adds "author" to her résumé.

The 330-page book is written in a conversational, engaging tone. It's far from your typical anti-plastic screed. Terry talks about plastic the way *The Story of Stuff* author and eco-celebrity Annie Leonard talks about stuff. Although the problems Terry discusses are complex and often serious, a reader's first instinct is to be inspired, not cower in fear.

Terry also is steadfastly down to earth, a regular person who has merely taken a familiar impulse and seen it through to its logical end. She relies on widely available resources — like Whole Foods' Berkeley store, where she recently agreed to demonstrate the ins and outs of plastic-free shopping. Arriving by bike — she doesn't own a car — she came equipped with stainless-steel tiffins, a few Mason jars, and reusable cloth and paper bags, ensconced as always in her purse, and quickly got to work.

The results were eye-opening. Aisle after aisle, it's a plastic world, and we're just shopping in it. In the produce aisle, stickers and ties contain plastic. In the freezer aisle, "everything is plastic," much to Terry's chagrin. "In the beginning," she said, "I bought everything just to see what was inside."

In the beverage aisle, screw tops and bottle caps are lined with BPA. In the cleaning aisle, powdered laundry detergent is sold with a plastic scoop. In the personal-care aisle, all natural toothbrushes are packaged in bulky plastic blister packs. In the makeup aisle, not a single product is plastic-free. Cheese, tortillas, energy bars: only available in plastic packaging. Even the groovy socks capping one aisle are sold on plastic hangers.

The store's redeeming value, as Terry sees it, is the bulk-foods aisle. She buys almost everything in bulk, and what she can't find at Whole Foods she buys at Berkeley Bowl, Market Hall, the farmers' market, San Francisco's Rainbow Grocery, or a number of other local standbys. She buys unpackaged bread at Great Harvest or La Farine and meat (which goes straight into a stainless-steel tiffin) at Ver Brugge, all located near her home in Rockridge. She knows she's fortunate to live so close to these sorts of places, especially considering she doesn't have a car. It's hard to imagine someone who lives in, say, Antioch, being nearly as successful at living plastic-free, regardless of their resolve.

What Terry can't buy from local stores she makes at home, using recipes she dreamed up or found online. She makes shampoo, ginger beer, granola bars, and more — processes that she insists have become second-nature and don't require much more time or effort than simply going out and shopping. Once she tried to make liquid soap — only available in plastic containers — by melting down solid bars. The experiment was a bit of a failure as the chemical composition of the two products is different, but eventually she found a passable recipe.

Financially, the added cost of buying all natural materials may sound expensive, but for Terry it could be a wash, since she has drastically cut down on her consumption of durable goods (she even avoids synthetic fibers in her clothing). What she does buy she picks up secondhand. The only consumable plastics left in her home, she guesses, are spice containers that have been sitting on the shelf for years.

Terry closes *Plastic Free* with a chapter titled "Nine Reasons Our Personal Changes Matter." While she engages in some activism of her own — in 2008 she led a successful campaign to convince Oakland-based Clorox, which owns the Brita water filter company in North and South America, to begin recycling its plastic filters — she also holds steadfastly to the belief that individual actions like those outlined in her book are worthwhile. "While simply changing light bulbs, carrying our containers to the grocery store, and tallying up our personal plastic waste are not enough to reverse the course of environmental degradation, our individual actions are not irrelevant," she writes. "They matter."

She proceeds to give nine reasons why — e.g., we can vote with our wallets, learn to be more *self-sufficient*, connect with our communities, expose flaws in the system, set an example for others — and for the most part she's convincing.

However, she's also right in allowing that systemic change is ultimately most effective. That's why she's heartened to hear that Alameda County has banned plastic bags at food-selling retailers and large pharmacies beginning next year. With all she has done, few things are more frustrating than leaving Whole Foods, reusable containers and plastic-free goods in hand, only to watch plastic bags tumbling on the wind across the parking lot. ●

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Quan Tran says he's kept the aesthetic of the original Le Cheval intact. Stephen Loewinsohn

NEWS

A NEW LEASE FOR LE CHEVAL

One of Monica Ung's victims reopens at its original location

By Rachel Swan

Until recently Quan Tran had all but given up hope on reopening Le Cheval, the popular Asian fusion restaurant his family had run for nearly two decades at 1007 Clay Street in downtown Oakland. The restaurant was evicted in 2009, ostensibly for failing to pay rent, though in reality the Trans had been embroiled in a long and onerous battle with their former landlord, Monica Ung, who had designs on replacing Le Cheval with a restaurant of her own. Even after Ung was convicted of two felony accounts of defrauding workers and taxpayers via her construction company NBC General Contractors, Tran never thought he'd get the business back. As late as October 2011, when the building finally went up for auction after an unusually long six-month foreclosure period, it looked like the Trans were doomed to be casualties of one of Oakland's most corrupt kingpins.

But karma will get you. So said Tran's uncle Minh, who retired from the restaurant business at age 48 and now calls himself a hobbyist — he's recently taken up photography. He and Tran sat together last Wednesday at a far table of the newly revamped Le Cheval, which had its soft reopening (with a slightly different ownership structure) the week prior at its old location. Minh set a large camera on the table, while Tran poured water from a pitcher with dainty ice cubes and floating slices of lemon. By noon, the restaurant was about two-thirds full.

The current Le Cheval closely resembles the previous iteration that Tran's grandmother Tuyet Bui opened in 1994 on the sunny ground floor of a two-story building in Old Oakland — the top floor housed Ung's clothing factory. Tran says he's kept the aesthetic intact, and retained all the features that made Le Cheval such a roaring success. Throughout its tenure, the eatery generated a long succession of "Best of the East Bay" awards and two satellite enterprises in Berkeley and Walnut Creek, not to mention a nearby warehouse that Tran plans to transform into a noodle house. He's kept the menu largely unadulterated, using his grandmother's recipes and hewing to the theme of French-Vietnamese mélange. Minor tenant improvements, like the new paint job and solid oak bar, only enhance a well-entrenched sense of rootedness. Everything about the new Le Cheval bears the old Le Cheval imprimatur.

Such attention to detail initially helped endear the Trans to Ung when they moved in two decades ago. While she may have been a nefarious business owner — her extensive labor violations at NBC cast a lot of suspicion on the clothing factory she owned in the early Nineties — she wasn't always a malevolent landlord. At one point, in fact, Ung had an amicable relationship with her restaurateur tenants. According to the Trans' attorney Paul Fuma Hagale, Ung was grateful to the family for refurbishing what had been an empty shell of a building. Prior to Le Cheval, 1007 Clay Street had no plumbing, no floor, and inadequate ventilation; the family installed everything from French windows to ceiling fans, all pursuant to permit. Ung recognized that, and showed her appreciation by occasionally showing up to eat at the restaurant or talk to the Trans.

"They had a great relationship," Hagale said, explaining that it soured with the arrival of Ung's new husband Dennis Chow. He never liked the Trans, and he caused Ung's relationship with the family to curdle even as the restaurant prospered. "Dennis started writing complaints about all kinds of stuff," Hagale said. "He and Sen [Quan's father] had an argument in the kitchen, and from that point on the relationship started disintegrating."

Whatever malevolent designs Ung harbored in the past were only amplified when she teamed up with Chow. The two of them launched a separate line of business through their construction company, whose main source of revenue was an elaborate payroll scheme that allowed them to pocket millions. NBC kept two separate sets of books, only one of which it presented to public agencies. The scam, documented in an *Express* cover story "Monica's Victims" (8/26/2009), allowed NBC to pretend it was hiring construction workers to labor part-time at the union wages of $30-$60 an hour, when in reality they worked twice as long for half as much, with no overtime, pension, insurance, or statutory benefits. Most of Ung's employees were immigrants who didn't speak very much English and may not have known they were being exploited. Were that not malicious enough, Ung and Chow also used their competitive advantage to win lucrative public works projects by underbidding other companies.

Both Quan and Minh Tran think their success with the restaurant inspired jealousy in Ung, and Chow only fanned the flames. In 2008, Ung and Chow sued Le Cheval for breach of lease, even though the restaurant owners claimed they had a right to extend for five years. After the judge declared a mistrial, Ung tried a new tack. In 2009 she started rejecting rent checks from Le Cheval, instead letting them languish in an escrow fund. She was, in Tran's perception, hell bent on trying to evict them. Her motive was pretty clear.

"When she evicted us she wanted to open her own restaurant," he explained, noting that around the time she stopped accepting rent checks from Le Cheval, Ung had partnered with another investor to form an LLC called Dragon D'Or for what she hoped would be an Asian restaurant with a French patina ("d'or" is French for "golden"). Evidently, she had plans to open a business that was uncannily similar to the one she was trying to displace.

That never panned out. Later that year, Alameda County District Attorney Nancy O'Malley filed criminal charges against Ung for tax, workers comp, and payroll fraud. A few months later, Hartford Insurance Company sued Ung for defaulting on a public library she was supposed to build in East Oakland. That case is still pending in district court, but if the plaintiff wins, Ung could owe up to $3 million.

In November 2010, roughly a year after O'Malley charged Ung with numerous counts of fraud, two of which were upheld, Ung successfully terminated Le Cheval's lease and put the Oakland restaurant out of business. The Trans had to lay off more than seventy workers, and Ung moved forward with plans for D'or by remodeling the kitchen. But that dissolved in early 2011, after she fell behind on mortgage payments. Last March, the building went into foreclosure. Ung had already filed for Chapter 11 bankruptcy, which eventually converted to Chapter 7. In May, she received a suspended four-year prison sentence and was fined $1.2 million for wage fraud and white-collar crime enhancement.

In October the building finally went up for auction and was acquired by a newly formed entity called 1007 Clay Street Properties. Quan Tran and his aunt, Nguyen, came back and reopened Le Cheval at the new owner's behest. But it didn't take much behesting. "We held a job fair last month, and a hundred people showed up — the line was out the door," Tran said, marveling at the business's quick rebound. He's still about 45 days away from securing a new liquor license, at which point they'll officially consecrate the revamped space. But so far, they've had no trouble filling the restaurant's 280 seats. Glancing around during a lunchtime rush, you'd think the business had never left. ●

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Nonviolent protesters have already proved their effectiveness in Occupy protests. John C. Osborn

NEWS

WILL OCCUPY OAKLAND EMBRACE STRATEGIC NONVIOLENCE?

A newly formed caucus hopes to show young occupiers that nonviolence is effective — and not passive

By John C. Osborn

From the outside, Occupy Oakland appears to be one large organization. But there are at least 25 active committees working under the Occupy Oakland umbrella and each generally acts on its own volition — unless it needs the backing of the entire coalition. For example, there's the Labor Solidarity Committee, which has raised fists with union brethren at the Union City Red Vine factory and Castlewood Country Club in Pleasanton, or the Brooms Collective, which has helped clean blighted areas of West Oakland, most recently at St. Andrew's Park.

There's also a recently formed committee that could help shift the local Occupy narrative — as portrayed in the media — away from street protesters clashing with police. It's the nonviolence caucus, and it was created in early February by activists who were not involved in the back-and-forth between police and protesters. The new committee includes members of the Interfaith group, whose representatives discussed the detention of protesters with city officials in January when demonstrators tried to occupy City Hall.

Generally, the goal of the nonviolence caucus is to provide strategic nonviolent direct action training and education to activists and groups who are interested. Ultimately, the caucus would like to have a solid nonviolent presence within Occupy Oakland. Caucus members also believe that nonviolence will shift media focus away from the few number of protesters who destroy property. Nonviolent action "shows where the violence is really coming from, which is the police," said Nichola Nicoloff, an Occupy Oakland participant and nonviolent direct action trainee.

From the perspective of Zann Zaumarnik, a marriage counselor who is also a nonviolence trainer, the government has the power to swiftly crush a movement, but that can only happen if movement members play into the hands of police and politicians who love nothing more than seeing images of people smashing windows or tossing rocks at cops dominating the narrative. "It's more dangerous for [politicians and police] for protesters to be nonviolent," she explained.

Far from being a passive act of resistance, Zaumarnik said that putting one's body on the line to shut down offices or government buildings and to be a buffer between police and protesters is both active and disruptive to business as usual. For example, Occupy SF protesters shut down a Bank of America on November 17 by sitting down inside and refusing to leave. Although 95 people were arrested, the bank was shut down for hours.

For some East Bay protesters, however, nonviolence has become a dirty word, because of generational differences between the largely civil rights-era activists who have seen nonviolent protests work, and the pissed-off younger generation who have seen the youth of other countries take to the streets and fight back against police. For many youths, nonviolence implies pacifism. But for the older guard, it's active resistance.

Melvin Kelley, a nineteen-year-old member of Occupy Oakland's Tactical Action Committee, said he's not against people participating in nonviolent actions, but he thinks times have changed. He pointed out that in America clashing with police is met with disapproval, but in other places, like Greece and Egypt, such confrontations are expected. He thinks the movement in Oakland also has to look to the future, not the past. "That was their day and age," he said. "This is our time."

"We middle-aged activists are to blame for that," Nicoloff said. "We have been relatively passive over the last forty years. Young activists are frustrated to hear people lecture them about nonviolence — then not put their bodies on the line."

Nonviolent action, however, already has shaped the Occupy narrative in a way that is positive, even sympathetic for protesters. Take the images of peaceful youth sitting cross-legged at UC Davis while Lieutenant John Pike pepper sprayed them, or the students at UC Berkeley who, with arms linked, tried to hold their ground as police jabbed and whacked them with batons. In those instances, the media narrative focused on police brutality and the government's crackdown on nonviolent demonstrators.

Nonetheless, from the onset of Occupy Oakland, nonviolence advocates got push back from activists who didn't want to sign a nonviolence resolution, even though other Occupy camps were doing so, said Samsarah Morgan, an Occupy Oakland participant who helped found the Children's Village. Instead, Occupy Oakland embraced a concept called "diversity of tactics," which first surfaced in the anti-globalization movement about a decade ago. It essentially allows protesters to engage in tactics of their choosing, from nonviolence to property destruction.

A nonviolent group broke away from the main camp at Frank Ogawa Plaza to found an "expansion" at Snow Park near Lake Merritt. Property destruction that followed an otherwise successful November 2 General Strike further polarized Occupy Oakland, Morgan said. That was when the nonviolent crowd started pulling back. "It was a shock to folks that there was such a push against [nonviolent action] and an embracing of diversity of tactics," she said. "But people in support of nonviolence didn't stand up when the time came."

But after the mass arrests and street battles of January 28, there has been a renewed focus on tactics that will inspire more supporters to fight for social change. About sixty people have expressed interest in becoming involved with the caucus, organizers say, and there are a slew of nonviolent direct action trainings in the works to prepare for the "99 Percent Spring," a week-long event sponsored by many unions and activist groups, during which they hope to train 100,000 people for future actions. January 28 "reinvigorated the conversation about what nonviolence is as a political tactic and how it can be used," Morgan said.

The first time the caucus took part in one of Occupy Oakland's actions was during the Occupy the Prisons event on February 20 outside San Quentin State Prison. Close to a 1,000 people blasted music and delivered speeches outside the prison to call for an end to some of the more contentious correctional practices in California, including the three-strikes law and the death penalty. Organizers of the event wanted to make sure there wouldn't be violence at the protest, so they called on the caucus to train protesters and help provide a 'buffer' between police and demonstrators. During the event, a liaison mediated between police and protesters, keeping tensions low — and riot police out of view, though protesters say there were still officers watching from the hills near the prison (presumably snipers).

But the nonviolent caucus has received a mixed reception so far. For many, the caucus must prove that nonviolence can be an effective tool in disrupting the One Percent, while also satisfying Occupy Oakland's taste for steady and active confrontation. The first step for all parties may be semantics — explaining that nonviolent direct action is not passive. "One of the reasons people don't like using the nonviolent term is because it's not possible to live in this society and be nonviolent — structural violence exists all the time," Nicoloff said. "[But] nonviolence is really an active attempt to make that structural violence apparent." ■

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Some neighborhood activists are concerned they won't be able to get property owners to clean up blight unless the city has a complaint process. Stephen Loewinsohn

Fixing Blight

Oakland plans to overhaul its scandal-plagued blight enforcement division, but will the reforms work?

By Laura Hautala

Ana Moore-Williams hated to see the cars piling up in the vacant lot across the street from her house. So she called Building Services, the city division that handles blight in Oakland, and made a complaint. She talked several neighbors into complaining, too. "Pretty soon, people could see that, okay, they're picking up cars," Moore-Williams said. It was the first step in a decade-long battle to get the lot cleaned up.

But soon after the cars were gone, the lot's owner drove his rusted Chevy van onto the lot and lived out of it. Then he began pushing shopping carts onto the property; at one point Moore-Williams counted 28 of them. Next, the neighbor started scavenging garbage cans from foreclosed houses and dragging them to the lot. Moore-Williams said she realized at that time that her neighbor was mentally ill. Neighbors tried to buy the property from him, but he wouldn't sell.

Moore-Williams, an Oakland native who's lived in her West Oakland home for more than twenty years, made it her mission to keep the lot clean. When a new pile of junk appeared on the lot, she and her neighbors would complain to Rich Fielding, an inspector at Building Services. "Rich Fielding would send him a nice little letter, then [the junk] would disappear," Moore-Williams said.

Eventually, only the van sat on the lot, its registration tags pointed away from the street. "It took over a good ten years," Moore-Williams said of her efforts to clean up the lot. "Probably longer."

Moore-Williams has become a neighborhood crusader. She's taken on abandoned, unkempt, and unsafe properties on her block and beyond, and in the process, she's seen how challenging it can be to maneuver through Oakland's bureaucracy, even on its best days. Moore-Williams said Building Services needed constant prodding from her. She got results, she said, "because they got tired of hearing from me."

That's why she's keen to see what will come of the city's complete redesign of the Building Services division. The program is slated for a total makeover that the city council may begin debating later this month. The changes come in the wake of a scathing report from the Alameda County Civil Grand Jury that found evidence of corruption, excessive fines, and a nearly inconsistent appeals process in the Building Services division. The grand jury members wrote that they were "appalled" by the practices they found.

The extensive review being conducted by the office of Oakland City Administrator Deanna Santana may eventually reshape the division's approach to blight, moving away from a system that relies almost entirely on complaints from people like Moore-Williams — and the use of hefty property fines — toward a more holistic approach to cleaning up neighborhoods.

The proposed reforms have won praise from some critics of Building Services, but it remains to be seen whether they will work. For example, it's extremely uncommon for cities to tackle blight without relying on complaints from residents. Officials from San Jose and San Francisco, two cities that the grand jurors compared to Oakland in their investigation, contend that their code enforcement departments could not function without complaints. There's also the question as to whether the overhauled program, which may move away from costly fines and liens, will become yet another financial drain on the cash-strapped city.

For Oakland residents like Moore-Williams, the stakes are high, and she is eager to see if the revamp of Building Services will allow neighborhood activists to still address blighted properties that attract drug sales and violence.

The definition of blight fills out a lengthy chapter of Oakland's municipal code. It ranges from the simple offense of overgrown plants to an abandoned building that squatters have gutted and set up as a drug house. The longtime goal of Oakland's Building Services division is to deal with all of these kinds of blight, regardless of severity. But this practice has caused bitterness from some property owners who feel they've been charged excessive fines for minor infractions, like leaving their garbage cans in the driveway too long.

It's hard to say exactly when a badly kept property turns from an eyesore to something more troubling. What Moore-Williams knows is that property covered with garbage and graffiti can foster crime. "That starts the illegal activities, like drugs or prostitution," she said.

Leila Moncharsh, an attorney who has worked with Moore-Williams and other Oakland residents to improve their neighborhoods, agrees that abandoned buildings set the scene for crime. An abandoned property often attracts squatters, who strip copper and other valuable metals from the house, or use the property for drug dealing. And when squatters stay in the house, things get ugly. "The water will get turned off, so the toilets won't work," Moncharsh said. "They start using other ways to get rid of their excrement, like putting it in a bucket in the backyard, or even in the house."

Next, Moncharsh said, "crime goes right up. Sites erupt, the drug dealing escalates, and then we end up with a shootout."

Clearly abandoned buildings aren't the only factors in neighborhood shootings. But in a city that battles drug dealing and gun violence with an increasingly limited police force, cleaning up properties that set the scene for these activities could go a long way toward making the city safer. From Moore-Williams's perspective, the challenge is clear: "How do we get drug dealers to not think this is a place they want to be?"

With homeowners continuing to feel the crunch of the recession, more and more abandoned properties are sure to line Oakland's streets. The city's foreclosure rate was more than double the national average in late 2011, according to the real estate service RealtyTrac.com. That's why the current problems in the city's blight abatement program are so crucial to residents, and why the success of reforms is so important.

As it currently functions, the city's code enforcement division relies on complaints from neighbors to find blighted properties. In the 2010-11 fiscal year, there were more than 8,500 such complaints in Oakland. The Building Services division looks into the complaints, and then uses a combination of inspections and fees to move property owners into action. After finding one or more city code violations on the property, the inspector is supposed to send a notice to the owner — who

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might be a homeowner, a landlord, or, increasingly, a bank. The owners then have between thirty and sixty days to fix the problem, and if they miss the deadline, the city will send out a contractor to do the job for them. The city charges the property owner a fee for this service, and the fee turns into a property lien if not paid in seven days.

This process, however, has been plagued by serious problems. The Alameda County Civil Grand Jury, made up of private citizens whose job is to investigate government agencies, detailed a series of abuses in Building Services in a report released last July. Oakland property owners testified to the grand jury that when they tried to contest citations, the inspector who cited them (or his or her direct supervisor) denied the appeal without sending it out of the division. Some owners said that contractors came to clean up their properties before their deadline to fix it, resulting in expensive liens.

"THE WATER WILL GET TURNED OFF, SO THE TOILETS WON'T WORK," MONCHARSH SAID. SO SQUATTERS "START USING OTHER WAYS TO GET RID OF THEIR EXCREMENT, LIKE PUTTING IT IN A BUCKET IN THE BACKYARD."

What's more, the grand jury investigation looked into the division's history of corrupt contracting practices. A review of the code enforcement contracts with cleanup companies by this reporter confirmed what the panel members found: a disproportionate percentage of high-value contracts went to a company owned by Arthur Young. City documents show that while he won over one-third of contracts awarded in the fiscal years between July 2006 and June 2011, Young pulled in more than half the money paid to contractors during that time.

The *Oakland Tribune* reported in September that Young had been married to the sister of Building Services Inspection Manager Antoinette Renwick. Oakland resident Michelle Cassens, whose complaints about Building Services helped prompt the grand jury probe, had pointed out a relationship between Renwick and Young as far back as 2010. Cassens also had noted that Renwick had received a $50,000 loan from Young; Renwick resigned in October of 2010. The grand jurors reviewed evidence that they said confirmed the relationship, and said the contracts created a "perception of impropriety" at Building Services.

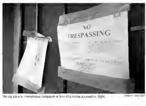
City Councilwoman Jane Brunner and other public officials have demanded that city staff find a way to strengthen the conflict-of-interest policy in the Building Services division, which apparently didn't flag the relationship between the contractor and the building inspection manager.

These bad practices, meanwhile, have been compounded by a perception that Building Services is out solely to make revenue for the city. Homeowners like Cassens and her husband Gwillym Martin also have contended that the fines and fees levied by the city amount to more than the cleanup costs. Cassens and Martin have dug for evidence of bad behavior from Building Services since they fought against the division's order to demolish their West Oakland home in 2005. They detail their efforts publicly on their website, and Martin is currently suing the city for allegedly illegal fines generated by code enforcement. In the suit, he contests the idea that the fines reflect the actual cost of cleanup work.

But the perception that Building Services is just out to make money for the city is inaccurate. According to the city administrator's office, the Development Services Fund, a cost-recovering fund that includes all revenue from Building Services, has spent $8.4 million more than it brought in since the 2006-07 fiscal year. Last fiscal year, the fund barely broke even for the first time since 2007, bringing in about $880,000.

Nonetheless, city staff has been designing reforms that move away from neighbor's complaints and revenue generation, in part because of the public perception that the city is just out to make money. "The goal of the new program design is for code enforcement to focus its regulatory activities on priority community revitalization issues," a

Abandoned, foreclosed homes often turn into drug houses that attract violence. Stephen Loewinsohn



The city plans to deemphasize complaints in favor of a holistic approach to blight.

Stephen [illegible]

report from the city administrator reads.

The reform effort is expansive. First, a private consulting firm, Management Partners, has looked at how fees are structured and complaints are resolved — essentially the best practices angle on reform. For the goals of addressing larger Oakland problems like asthma and decrepit apartment complexes, an Oakland-based public policy firm, Public Health Law and Policy, is working pro bono with the county public health department.

In an effort to get feedback on the suggestions that result from all of these efforts, city staffers are taking the proposed changes to a task force made up of Oakland property owners and tenants, as well as professionals from government and the real estate business. The task force is reviewing the ideas for reform now, and their feedback will be included when the city administrator's office takes the plan to council later this spring.

The resulting plan so far emphasizes proactive enforcement, which would be a sea change from code enforcement's current practice of only reacting to complaints. This approach would charge a majority of the department's inspectors with addressing problems like slum conditions in multi-unit family housing complexes, as well as public health problems like mold and lead exposure, said Margaretta Lin, deputy city administrator. "We are focusing primarily on aligning our code enforcement for being a vehicle or tool of addressing those problems," Lin said.

The holistic approach Lin outlines may well be merited. As Anne Moore-Williams knows, blight is a symptom of a larger problem. "It's definitely connected to poverty."

And code enforcement won't ultimately solve the thorny problem of squatters on its own. Moore-Williams relied on police to have squatters removed from her neighborhood. And she feels for the people who squat in empty buildings, who often used to live in the neighborhood. "But now they don't have any place to be. They were incarcerated, and when they came out, everybody's gone," she said.

For this reason, the city administrator's goal to enhance "collaborative efforts with other City departments, public agencies, and community organizations" may produce positive results.

But it's not clear how the city will pay for a program that's more focused on social issues than revenue generation. The reforms aim to reevaluate the amount of fines that code enforcement can charge as the division launches a potentially costly community improvement campaign. The proactive inspection plan has five parts, and only two have some promise of built-in funding so far.

"The short answer is, we don't know partly what the fiscal impact will be," Lin said. "We are looking alternatively and creatively on and what's going to pay for all these activities."

If city council approves the reforms this spring, Building Services will have a year to try out the changes and see both how they work in the community and how expensive they are. "The test is in the practice," Lin said.

In addition to deemphasizing revenue, the proposed reforms move away from using complaints to identify blight. Currently, the system depends heavily on complaints to find and cite blighted properties. Building Services received more than 8,500 complaints about blight and habitability between July 2010 and June 2011, which generated more than 30,000 inspections.

Complaints lead to citations and fines, which is the most effective way the city currently has to pay for code enforcement. The most common complement to a complaint system is a registry for abandoned or foreclosed buildings, but registries almost always work better when complaints are also a major focus. San Francisco's building inspection department started an abandoned building registry in 2009, requiring owners of vacant properties to register, pay a fee, and pass an inspection of the building's upkeep.

But even though the registry has helped San Francisco find and cite blighted properties, "we still rely and have always relied on the complaint process for people to let us know whether there might be a vacated or abandoned property," said William Strawn, a spokesman for the department.

If San Francisco had to work without complaints, "that would certainly make it more difficult," Strawn said. "It stands to reason to me that someone living next door to a building that might be abandoned has a much stronger incentive to let the building department know about it than whatever random effect we would have looking for one. I don't think that would be as cost effective or as efficient as what the complaint system is."

Lin, Oakland's deputy city administrator, said the city won't do away with complaints completely. Instead, complaints will be sorted into different priority levels. "The complaints that come in that hit the top priorities for the city will get top priority for inspection," Lin said. Previously, the division's policy was to treat such complaints as equally important.

But this reform worries Moore-Williams the most — that she might be left unheard if staff is less focused on complaints. "There's only so much a person could do with not enough staff," she said.

However, critics of Building Services say the complaints system can devolve into neighborhood feuds, and some egregious cases bear this out. The grand jury heard testimony about a case where an Oakland resident was given blank Building Services citations sheets and wrote up a neighbor for plants that allegedly blocked the sidewalk. The complaint allegedly led to real city citations and a drawn-out appeals process.

But for people like Moore-Williams, who are more concerned with drug houses than a neighbor's overgrown plants, complaints are vital. Moore-Williams said her neighbors currently think the city moves far too slow on keeping neighborhoods clean.

"Neighbors have a lot of power but we sort of give it away," she said. "But, at the same time they [the city] need us to be, like, screaming at them."

From a crime-fighting perspective, Moore-Williams would like to see more neighbors, not fewer. "We also need to be participants in that," she said, "not just say 'You should fix this.'" Neighbors should be offering the city "suggestions on how and what's happening, and really be involved."

One aspect of the proactive inspections that Lin says does have the potential to cover its own costs is the effort to crack down on blighted, foreclosed properties that are owned by banks. This is a pet project of At Large Councilwoman Rebecca Kaplan, who has frequently argued that it's time to hold banks accountable for their neglect of foreclosed properties.

"There are banks and large investment conglomerates that, through foreclosures, through predatory loans, and through sleazy banking practices, have come to acquire thousands of properties in Oakland, which they do not upkeep," Kaplan said at a city council meeting last fall. "They make more profit by not bothering to upkeep those properties."

However, a closer look at the numbers shows that fines won't be that high on banks that foreclose on blighted homes. The proactive inspection plan would intensify code enforcement's current focus on bank-owned buildings by looking at banks one at a time, and asking the banks to account for all foreclosed properties they hold in Oakland. The city's foreclosure registry has pulled in some money to the Development Services Fund already — almost $1.3 million since July 2010. But most of the money came from registration fees, not from blight inspections. Blight violations brought in about $330,000 in collected fees. In contrast, the overtime payments accrued by city employees who maintain the registry come to $256,500.

The biggest obstacle to cracking down on blighted foreclosed properties is that banks are legally required to keep up only a small portion of Oakland's foreclosed properties. About 80 percent of the city's more than 3,300 foreclosed homes are still in the default or auction stages of foreclosure, according to RealtyTrac.com, which means the city can't charge the bank fines or cleanup fees.

"There's a pretty significant problem with blight on these properties, and the banks are not taking responsibility," Lin said. "And legally, they don't have to."

Lin proposes that the city council change Oakland law so that Building Services can go after these pre-foreclosed properties, whose owners have often lost interest in caring for them. "The owners live there, but they're just disconnected," Lin said.

In the case of Moore-Williams' neighborhood in West Oakland, it's the involvement of neighbors that has kept abandoned houses from falling into the hands of drug dealers. Moore-Williams gets to know all her neighbors and helps organize a street party for National Night Out every year. If she drives to work, she makes sure to swing past industrial areas of her neighborhood to make sure garbage isn't piling up on the streets.

She's been threatened for getting involved but says she's not scared. "They put nails in my tires," she said, but "it's just a nail."

Moore-Williams also keeps close tabs on city government. On a recent Saturday, she flipped through her Blackberry messages for alerts from her District 3 council member, Nancy Nadel. Since Nadel has decided not to run for reelection this year, Moore-Williams wants to bring up her concerns over the Building Services reforms to a couple of potential candidates she knows.

> "IT'S REALLY SAD THAT PEOPLE THINK JUST BECAUSE FOLKS LIVE IN WEST OAKLAND, THAT THEY DON'T CARE ABOUT THEIR BLOCK OR THEIR NEIGHBORHOOD, BECAUSE IT'S JUST THE OPPOSITE."

If the city can't dedicate as many resources to fielding complaints from her neighborhood, Moore-Williams said she's ready to do even more of the work herself.

"It will really mean we'll have to get in it," she says. "We'll have to clean the streets — be vigilant — so our neighborhood can remain like this."

Not all neighbors will have the time or energy to pitch in. But Moore-Williams — along with all the residents, city staff, and community activists invested in improving Building Services — know it's not for lack of caring. "It's really sad that people think just because folks live in West Oakland, that they don't care about their block or their neighborhood," Moore-Williams said, "because it's just the opposite." ■

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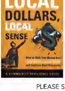
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Waste Not, Want Not at Rhythmix

Rhythmix Cultural Works' *Make Do* runway and gallery shows promote repurposed clothing and art.

There's probably no article of clothing more fleeting in functionality than a wedding dress. For all the agonizing hours and hundreds of dollars that can go into acquiring the perfect frock, once its wearer says "I do," the garment is essentially useless. Relegated to closet corners and thrift store racks, such ceremonial garb quickly collects dust and gradually goes out of fashion, such that, decades later, a contemporary bride-to-be would sooner don her birthday suit than wear the outdated dress to her own wedding.

Under the circumstances, you could call Jennifer Serr a dress resuscitator. A longtime clothing designer and patternmaker, Serr has taken antiquated wedding gowns and refashioned them for re-use. Working largely from thrift store scores, Serr severs unsightly shawls from the shoulders of otherwise flattering dress shapes, removes puffy sleeves from 1980s bridesmaids getups, and gives long-jilted garments a second life. "I'm rescuing garments that were either just hanging there or were heading for the landfill and helping to pass them on," she said. "It's really amazing what can be done with something that appears so dated and ugly."

Photo: [illegible]

Nicola Giffe's "Shackaracha"

A handful of Serr's pieces, which she typically sells via Etsy, will hit the catwalk on Friday, March 9, as part of the opening night events for *Make Do*, a recycled and up-cycled art and fashion show on display at Rhythmix Cultural Works (2513 Blanding Ave., Alameda) through Friday, Mar. 4. For both the runway and gallery shows, artists were charged with creating repurposed or recycled clothing, housewares, and fine art from items culled from thrift stores, dumpsters, garage sales, and other sanctuaries for discarded stuff. Consequently, in addition to more utilitarian pieces by Serr and other designers, the fashions featured at the opening night runway show incorporate everything from potato chip bags to mini blinds in their construction. Through such pieces, not only does fashion trump function, but the show's underlying message — that old environmentalist mantra of "Reduce, Re-use, Recycle" — becomes clear.

"*Make Do!* is about showing people how to make do with what they have," said Julie's Coffee & Tea Garden owner Julie Baron, who helped organize and also contributed pieces for the show's runway component. "If you have some items in your closet that you haven't worn for years, you can you alter them for modern times, or find unusual pieces and use them in ways that you wouldn't normally use them." One could say that the show, which includes works by artists from Upcycle Boutique, Redux Studios & Gallery, and many others, is a testament to the fact that recycling never goes out of style. Opening reception (with libations and up-cycled and vintage fashion vendors) 6 p.m.–10 p.m., fashion show at 8 p.m., donations accepted. 510-865-5060 or Rhythmix.org.

— *Cassie Harwood*

ATTRACTIONS

Fashion Under Construction A fashion show featuring original student designs. With a [illegible] and dessert bar, a silent auction, and a raffle. Dress up for a free raffle ticket. For advance tickets, [illegible]. Mar. 9 [illegible] 7–8:30 p.m., $5–$15. Oakland School for the Arts, [illegible] Theater, 530 18th St., Oakland, 510-873-8800, [illegible].

The Hidden World of the Night Watch a video of Tilden's elusive nocturnal wildlife [illegible] by motion-activated cameras. Sun., Mar. 11, 11 a.m.–3 p.m., free. Tilden Park Environmental Education Center, north end of Central Park Drive, Berkeley. EBParks.org.

Loop Day [illegible] Playland-Not-at-the-Beach Celebrate Playland's first Loop Day with penny arcades, haunted houses, and other attractions. Through Mar. 26, 10 a.m.–5 p.m., $10–$15. Playland-Not-at-the-Beach, 10979 San Pablo Ave., El Cerrito. PlaylandNotattheBeach.org.

USS Iowa Tours Tour part of the main deck of the Pacific Battleship Center's "Battleship of Presidents" as it undergoes renovations. Saturdays, 10 a.m.–4 p.m. Continues through Mar. 17. $5–$10. USS Iowa, 1411 Harbour Way South, Richmond, 877-446-9361, PacificBattleship.com.

Vintage Oakland The Bay Area Horseless Carriage Car Club [illegible] vehicles from 1915 and beyond, with 1928-1931 Model A's on display from 10 a.m. to noon, plus motored vehicles. Sat., Mar. 10, 10:30 a.m.–1 p.m., free. Forest Home Farms, 19953 San Ramon Valley Blvd., San Ramon, 925/973-2287.

FAIRS, FESTIVALS & FIESTAS

International World Uprising, Resistance, and Grassroots Encouragement Film Festival With screenings of *Cultures of Resistance* and *Best Minute*, followed by Q&A. Sat., Mar. 10, 7–9 p.m., $5–$20; no one turned away for lack of funds. [illegible]. Berkeley Fellowship of Unitarian Universalists, 1924 Cedar St., Berkeley, 510-841-4824, BFUU.org.

International Women's Day Celebration With Mayor Quan, the city council, and the city administrator. Thu., Mar. 8, 12–1 p.m., free. Oakland City Hall, 1 Frank Ogawa Plaza, Oakland.

Persian New Year and Fire Jumping Festival With Persian music, dance, food and craft vendors, cultural organizations, and children's activities. Tue., Mar. 13, 6–10 p.m., free. Persian Center, 2029 Durant Ave., Berkeley, 510-848-0264, PersianCenter.org.

The Town Spectacle An sensational "living art extravaganza" with DIY electronics, woman painting, drumming, aerialist, singing, poetry, yo-yo action, breakdancing, and more. Fri., Mar. 9, 8–9 p.m., $6–$12. TheNewHalf.Blogspot.com. Oakland Asian Cultural Center, 388 9th St., Oakland, 510-637-0455, OACC.cc.

HEALTH & WELLNESS

Kungfu Happy Hour: PC Muscles and Kegel Exercises Learn how to tone your kegels. All genders and sexualities are welcome. Wed., Mar. 14, 7–9 p.m., free. Good Vibrations Lakeshore, 3219 Lakeshore Ave., Oakland, 510-788-2388, GoodVibes.com.

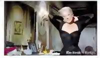
Meditation Workshop Psychologist Dr. [illegible] Zaslove shares meditation techniques based on the book *Inner and Outer Peace through Meditation*. Thu., Mar. 8, 6:30–8:30 p.m., free. El Cerrito Library, 6510 Stockton Ave., El Cerrito, 510-526-7512, CCCLib.org.

Quit Smoking Class With free acupuncture. Call 510-981-5330 or email [illegible] to RSVP. Sponsored by the City of Berkeley's Tobacco Prevention Program. Tuesdays, 6–8 p.m. Continues [illegible]

PICKS

NASA Family Night: Destination Station

When NASA retired its space shuttle program last July, it was an emotional bummer to space lovers everywhere — and Atlantis, the final shuttle launched through the program, came to symbolize the end of a romantic era of space travel. But perhaps no one lamented the loss more than the NASA astronauts. To be sure, you can ask one yourself: Bay Area-based astronaut Rex Walheim, who was onboard Atlantis' final mission, will visit the Chabot Space & Science Center (10000 Skyline Blvd., Oakland) on Friday, Mar. 9, where he'll sign autographs, pose for photographs, and give a Q&A from 6 p.m.-7:15 p.m. Family-friendly space-themed crafts and demonstrations run from 5:30-9 p.m., $12.95-$15.95. 510-336-7300 or ChabotSpace.org. — *Cassie Harwood*



Kim Novak in Vertigo.

Paramount Theatre's Spring Movie Classics Series

With all its ornate Art Deco architecture, the historic Paramount Theatre (2025 Broadway) is a throwback to the "golden age" of moviegoing, when theaters were oftentimes just as eye-catching as the films they featured. Consequently, the Paramount serves as a fitting backdrop for a series of classic Hollywood flicks that screen in the old theater once a month through May. Alfred Hitchcock's psychological thriller *Vertigo* (1958) returns to the big screen on Friday, Mar. 9, during which Bay Area natives can attempt to identify all the San Francisco locations featured in the locally shot film. 8 p.m., $5. 510-465-6400 or ParamountTheatre.com. — *C.H.*

through Apr. 3, free. CityofBerkeley.Ca.us. South Berkeley Senior Center: 2939 Ellis St., Berkeley. 510-981-5170.

Wild Urbanist of Oakland: [illegible] Chinese Medicinal Herb Farm's Peg Schafer discusses growing herbs from an Asian medicinal plant perspective. At the Wayne Herbal Center, 1250 Addison St., Ste. #113, Berkeley. Sun., Mar. 11, 10 a.m.-5 p.m., $100. 510-540-8010, WayneCenter.org.

KIDS

Ballad of the Garden: With a light [illegible] and a walk through the garden to learn about how [illegible] and animals live together. RSVP required. Sun., Mar. 11, 11 a.m.-noon. $10-$12. University of California Botanical Garden, 200 Centennial Dr., Berkeley. 510-643-2755. BotanicalGarden.Berkeley.edu.

[illegible] Day Celebration: [illegible] and the environment, and [illegible] demonstrations and admission. Sun., Mar. 11, 1 p.m., $8. Children's Fairyland, 699 Bellevue Ave. (at Lake Merritt), Oakland. 510-452-2259, Fairyland.org.

[illegible] London: The Mystery of the Jeweled Egg: A variety show with [illegible], unicycle dancing, animals, juggling, musical numbers, and more with guest musician [illegible]. Sun., Mar. 11, 2:30 & 4:30 p.m. $4-$8, free for [illegible]. 415-652-7609. [illegible]. Ashkenaz: 1317 San Pablo Ave., Berkeley. 510-525-5054. Ashkenaz.com.

Destination Station: NASA comes to MOCHA: Learn about the International Space Station and take home your own astronaut. Flat Stanley style. Sun., Mar. 11, 1-4 p.m., $8. MOCHA—Museum of Children's Art: 538 9th St., Oakland. 510-465-8770, MOCHA.org.

East Bay Dance Family Play Day Park: [illegible] for children of all ages. Sat., Mar. 10, 2-4 p.m., free. [illegible]. Joaquin Miller Park: 3300 Joaquin Miller Rd., Oakland. 510-238-7275. [illegible].

OMCA Family Gallery Walk: With a 45-minute docent-led journey through the museum's galleries and gardens. Sun., Mar. 11, [illegible] museum admission. Oakland Museum of California: 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

OMCA Family: [illegible]: Members of [illegible] present an interactive [illegible] with instruments made from objects found in the Chevron History Gallery. Sun., Mar. 11, 12-3 p.m., museum admission. Oakland Museum of California: 1000 Oak St., Oakland. 510-318-8400, MuseumCA.org.

Our Parents Made Us Do This Book Club: Discussing [illegible] *The Absolutely True* [illegible] for ages 10-14. Thu., Mar. 8, 4 p.m. [illegible], Alameda: 1344 Park St., Alameda. 510-522-2226, [illegible].

Rites of Passage Workshop: A workshop series for girls ages 11-17 to build [illegible] awareness, self-development, spirituality, self-esteem, and other empowering tools. For more information: [illegible]. Sat., Mar. 10, 11 a.m.-2 p.m. EastSide Cultural Center: 2277 International Blvd., Oakland. 510-533-6629, [illegible].

The Sound of Dunsmuir: Explore the [illegible] at the McConaghy House, learn a [illegible] song, and make your own [illegible]. Sat., Mar. 10, 11 a.m.-4 p.m., $3-$5. McConaghy House: 18701 Hesperian Blvd., Hayward. 510-581-0223, HaywardAreaHistory.org.

A Berkeley [illegible] Day: With storytime at 1 p.m. and crafting of [illegible] and space stations. Show your library card and get in free all day long. Sat., Mar. 10. MOCHA—Museum of Children's Art: 538 9th St., Oakland. 510-465-8770, MOCHA.org.

Tyke Explorers: Spring Garden: Learn how [illegible] plants grow. Tue., Mar. 13, 11 a.m., 12 & 2 p.m., $5-$8. Chabot Space & Science Center: 10000 Skyline Blvd., Oakland. 510-336-7313, ChabotSpace.org.

LGBT

Berkeley: Hey Girl Hey Productions [illegible] a monthly tea dance for women who love women. Second Saturday of every month, 5-9 p.m., $8. HeyGirlHeyProductions.com. Era Art Bar and Lounge: 19 Grand Ave., Oakland. EraArtBar.com.

SOCIAL EVENTS

Berkeley Underground Film Society: Join the film club for screenings of 8mm, Super 8, and 16mm movies and shorts. This week: *Metropolis* (1927) Score/silent, with music by Fritz Lang. Sun., Mar. 11, 7 p.m., free. BerkeleyUndergroundFilms.Blogspot.com.

Bicycle Bingo: Thrifty Sam hosts a weekly bingo game, with prizes, to raise funds for nonprofits. Thursdays, 8 p.m., $3-$10. Actual Café: 6334 San Pablo Ave., Oakland. 510-653-8386, ActualCafe.com.

Film Screening, Potluck, and Social Hour: With a [illegible] p.m. screening of *Shelter in Place* followed by a discussion. Wed., Mar. 14, 6:30 p.m., $5 donation. Humanist Hall: 390 27th St., Oakland. 510-451-5818, HumanistHall.org.

Club and Canvas: Drink wine and paint a classic. For artists of all levels. Materials provided. Wed., Mar. 14, 6:30-8:30 p.m., $35. 510-267-0320. WineAndCanvas.com. Boot Hall Wine Company: 3081 Monarch St., Ste. 300, Alameda. 510-522-5700, [illegible].

SPORTS & OUTDOORS-PARTICIPATORY

Bike to London: Pitch in a bit, demos, bicycle tune-ups, bike [illegible] registration, and tours of a [illegible] bike for hauling large loads. Presented by East Bay Bike Coalition, Spokeland Bike Co-Op, and Bike Oakland: Square's Bay Area [illegible]. Sun., Mar. 11, 11 a.m., free. [illegible]. Jack London Square Farmers Market, Oakland and Embarcadero, Oakland.

Dragon Boat Rowing: Join the Alameda Dragon Flyers for free, introductory dragon boating sessions. Equipment provided. Meet at 2430 Mariner Square Dr., Oakland. Saturdays, 8:45-10:30 a.m., free. 510-521-1556, AlamedaDragonFlyers.com.

East Bay Bike Party: A mobile party for people of all ages, experience levels, and bike types, to meet, and ride together in the streets. Check website for meeting place, route, and [illegible] time. Second Friday of every month, free. EastBayBikeParty.Wordpress.com.

Little Farm Goat Bowl: A short hike with the Little Farm goats, with [illegible] of the Tilden Park [illegible] between Bolivar and their ungulate friends. Sat., Mar. 10, 3-4 p.m. Sat., Mar. 24, 3-4 p.m., free. Tilden Park Environmental Education Center: north end of Central Park Drive, Berkeley. EBParks.org.

Moon Light Paddle: Paddle on the Oakland Estuary as the sun sets. Call to RSVP. Fri., Mar. 9, 6 p.m. California Canoe and Kayak: 409 Water St., Oakland. 510-893-7833, CalKayak.com.

Windsurfing Lessons: Saturdays, 11:30 a.m.-1:30 p.m., free to members; $15 for three months. Cal-Sailing.org. Berkeley Marina: 201 University Ave., Berkeley. 510-981-6740, CityofBerkeley.Us/Marina.

SPORTS-SPECTATOR

Golden Gate Fields Dollar Days: Sundays, $1. Golden Gate Fields: 1100 Eastshore Hwy, Berkeley. 510-559-7300, GoldenGateFields.com.

Golden State Warriors: Vs. the Dallas Mavericks. Sat., Mar. 10, 7:30 p.m., $25-$2,750. Vs. the Boston Celtics. Wed., Mar. 14, 7:30 p.m., $25-$2,200. Oracle Arena: 7000 Coliseum Way, Oakland. 510-569-2121, Coliseum.com.

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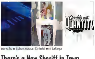


Works from Subercaseaux, Corfield and LaFarga

There's a New Sheriff in Town

Plus, three artists confront inspiration

My name is Obi Kaufmann and, for the foreseeable future, I will be your guide through the vibrant, demanding, sometimes ruthless and always surprising world of visual art in the East Bay. I grew up here and am intimately familiar with the scene. I have managed a few galleries, have had shows of my own paintings, curated group shows, co-created Live Art Wednesdays, and have been running an arts blog for nearly six years: OaklandSweetArt.wordpress.com. I plan on offering up a cornucopia in my weekly contributions, including interviews, surveys, lists, previews, and, of course, reviews.

There are three terrific Oakland shows right now, and the artists approach their work from vastly different places. Perhaps the only thing they have in common is a strong sense of graphic style. I asked them each a single question.

1. Anne Subercaseaux presents *Shadow + Structure*, a series of paintings of the Bay Bridge based on photographs at Slate Contemporary Gallery (473 25th St., Oakland, 510-652-4085, SlateArtandDesign.com.) Show runs through April 28.

Obi: Where did the inspiration come from to produce paintings based on photographs of the Bay Bridge?

Anne Subercaseaux: While driving across the span, I observed the lights and shadows cast from beams and cables onto the pavement surface. In contrast to the frenetic traffic of the commute hour, painting these compositions allows a very different experience — finding abstractions to explore in new dimensions, and discovering and working with poetic and ethereal imagery.

2. Christina Corfield presents *Follies of the Digital Arcade*, a multimedia exhibition at Johansson Projects (2300 Telegraph Ave., Oakland, 510-444-9140, JohanssonProjects.com.) Show runs through March 17.

Obi: This is your second show at Johansson Projects. How does this show contrast with 2010's *The Velveteen Order*?

Christina Corfield: Since *The Velveteen Order* my work has increasingly focused on the intersections of how we use historical fiction to engage with issues such as the gendering of power, personal responsibility within national/patriotic narratives, and how we use technology in popular entertainment to visually process our daily experiences. Whereas my new show isn't a direct sequel to the work featured in *The Velveteen Order*, it expands those ideas as well as expands my practice from purely video work to including writing and drawing.

3. Marcos LaFarga presents *New Works by Marcos LaFarga*, a series of new paintings at Sticks + Stones Gallery (815 Broadway, Oakland, 510-689-1280, SS-Gallery.com). Show runs through March 30.

Obi: Can you describe the relationship between text, font and image in your work?

Marcos LaFarga: Resolving the relationship between text and image is one of the fundamental objectives in my work. I do treat the text and typography in my art as image. Illustrating type is very exciting and fun for me. A big challenge for me is combining the painterly figurative aspect with clean graphic typography and making it cohesive. When I'm successful in combining these elements, it becomes a true representation of my style, voice, and point of view.

— Obi Kaufmann

ART GALLERIES

Actual Cafe. Alternate Takes: People Make the World Go 'Round With unusual portraits in various media by Chloe [illegible], Daniel [illegible], [illegible] Bradley, Stephanie Bailey, Ashley Corbett, and Jeffrey Cheung. Through Mar. 8. **Paper Trails: A Zine Show** With installations from [illegible] Endless Canvas, ManMoroni, Jesse Crespo, and others, and hundreds of zines [illegible]. Plus a pop-up zine library. Mar. 9-Apr. 12. EndlessCanvas.com. 6334 San Pablo Ave., Oakland, 510-653-8306, ActualCafe.com.

Amsel Gallery & Things of Works With works by [illegible]. Through May 31. **[illegible]** With full plate printed [illegible] from the gallery's collection. Through May 31. 2601 Cedar St., Berkeley, 510-845-4940, AmselGallery.com.

Art House Gallery & Cultural Center. 7 Spoke. With art by Amanda Tripett, Natasha Robinson, Amelia Lowe, Kristin Gustavson, Soren Moran, Ryan Spedder and Megan Cutler. Through Mar. 15. 2905 Shattuck Ave., Berkeley, 510-472-3170, BerkeleyArtHouse.WordPress.com.

Autobody Fine Art. Chaos or Order Susan Parish's solo exhibition features recent works in wooden sculpture. Through Mar. 24. 1517 Park St., Alameda, 510-865-2060, AutobodyFineArt.com.

Bacaok Studio. Seeing Stars: Geo-Portraits by Mark Greyland A presentation of images created by blending slightly engraved geometric People with Rental [illegible]. Through Mar. 10. 2808 Adeline St., Berkeley, 510-841-1774, [illegible].

Basement Gallery Oakland. The Gordon Kraft Collection A hands-on solo exhibition featuring the work of Gordon [illegible], showing a historic timeline of specimens and equipment belonging to the display naturalist Marcus Kraft. Mar. 9-Apr. 30. 7-11 p.m. 1607 3rd St., Oakland, 510-987-2230, BasementGallery[illegible].com.

Bedford Gallery. [illegible] The Contemporary Art of Meaning With clothing-inspired sculpture addressing concepts of memory, [illegible] nature, and identity. Through May 13. 1601 Civic Dr., Walnut Creek, 925-295-1417, BedfordGallery.org.

Berkeley Art Center. Terrain, Exploring the Language of Landscape With landscape-inspired mixed process paintings by Jason [illegible], Chester Arnold, and Renee [illegible]. Through Apr. 1. 1275 Walnut St. (in Live Oak Park), Berkeley, 510-644-6893, BerkeleyArtCenter.org.

Berkeley Public Library, Central Branch. Bed, Bike and Breakfast: An Art + Photo Exhibition With street themed on black health, economic empowerment, and sustainability by Afrikan Photographic, Carmen Nicole Brewer, Ed Mon, Che Hall, Runa Knight, Makeda Kashili and more. On display in the [illegible] lobby. Through Mar. 11. 2090 Kittredge St., Berkeley, 510-981-6100, BerkeleyPublicLibrary.org.

Oakland, Chapter Contemporary. [illegible] Through A solo exhibition of archival and organic paintings by Jean Shiffrin. Through Mar. 30. 480 23rd St., Oakland, 510-798-7494, [illegible].com.

CX Gallery. [illegible] Art From Through the World An exhibition devoted to political art, cultural policy, and progressive thinking, with works by Emory Douglas, the artist behind most of the Black Panther graphics. Through Mar. 9. 4125 Piedmont Ave., Oakland, 510-750-2535, CXGallery.org.

The Compound Gallery & Oakland. the Art of the Letterpress With a display of archival letterpress equipment, exhibition walls, and more, featuring work by Lisa Bender, Matt Crane, Tim Fite, Rachel Foster, Claire Kessler-Trackner and others. Through Mar. 25. 1167 65th St., Oakland, 510-601-1110, TheCompoundGallery.com.

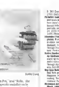
Token Nine. Emily Johnson Williams With dense, detailed works made from cut cardboard, depicting, shows scenes through small [illegible]. Through Mar. 8. 498 A 9th St., Oakland, 510-597-1739, CouvePriw.com.

David Brower Center. Border, Land, Use A collaborative exhibition and Oakland the meaning of preservation in the context of Oakland, land, and knowledge. With works by San Francisco-based artist Amy Franceschini and Madrid-based artist Dan[illegible]. Through May 3. 2150 Allston Way, Berkeley, 510-809-7000, BrowerCenter.org.

PICKS

Follies of the Digital Arcade

Step right up, connoisseurs of anachronisms: Christine Corfield examines late 19th century America with a playful irony that may be dangerous to "infants and individuals of feeble constitution." The harnessing of electricity and the selling of quack nostrums and pseudo-scientific nonsense are the subjects of a video, *The Body Electric*, with actors extolling an upstart potion ("Ain't she a peach?") and slapdash painted paper bombastic broadsheets ("Vigorous Subjugation"); piquant posters in the style of Paris ("Bal Electrique," "Lucille, the White City: Miss California Lights Up the Nite"); and cautionary paintings depicting threats to normalcy with some of the macabre relish of Edward Gorey. Witness young girls hypnotizing stage magicians or levitating electrical goblins in mirrors and crude visions in sunbursts; women becoming manly and men becoming womanly; the elderly and children, enslaved to the distant, wireless. It can't happen here, you say? *Follies of the Digital Arcade* runs through Mar. 17 at Johansson Projects (2300 Telegraph Ave., Oakland), 510-444-9140 or JohanssonProjects.com. — *DeWitt Cheng*



Christine Corfield examines late 19th-century America

[illegible]

DeWitt Cheng

His, Mine, Ours

Curtis Lowe's ceramics and John Wood's paintings are indeed complementary, in keeping with this show's title. The stoneware vessels, wall plaques, and barrel-shaped "wall buttons" contrast the rough texture and earthen color of the clay with smooth, deep-brown glazes applied in organic and geometric patterns using tape and latex resists. The graphically abstracted natural forms of "Bird," "Bean Pot," and "Rolls," the site-specific installation in a closet, a congregation of carved gourds and/or bocce/croquet balls, explore the dance of contrasts found in nature with Arp-like grace. Wood's Abstract Expressionist mixed-media pieces exude a similar cool lyricism, inspired by models the artist extrapolates and improvises, creating spatially ambiguous but visually rich pictorial spaces. Don't miss "Fragments of The Body," "Dreams Will Have Their Way," and a series of Valentine-themed drawings in the hallway. Through Mar. 17 at Oakopolis (447 25th St., Oakland), 510-663-6920 or Oakopolis.org. — *D.C.*

[illegible] Through May 11. [illegible] Oakland.

Doug Adams Gallery, the Migrant Project: Contemporary California Farm Workers A photo documentary depicting the lives of migrant farm workers, by Rick Nahmias. Through Mar. 23. [illegible] Berkeley. [illegible]

Downtown [illegible] Art [illegible] With monthly [illegible] Second Thursday of every month, 5:30-8 p.m. Continues through June 14. [illegible] Livermore.

East Bay Depot for Creative Reuse, [illegible] With life-sized black and white acrylic portraits [illegible] Through Mar. 31. [illegible]

Expressions Gallery, This Land Is My Land With land, sea, and skyscapes across mediums. Mar. 10-June 1. 2035 Ashby Ave., Berkeley. 510-644-4930. ExpressionsGallery.org.

[illegible], Passion for Nature With pastel works by Linda Beach, [illegible] Mar. 14-Apr. 14. 4444 Railroad Ave., Pleasanton. [illegible] PleasantonArtsFoundation.org.

[illegible] With [illegible] by Michael Sturtz and Sam Cowden [illegible] Through Apr. 14. [illegible]

[illegible] Cafe, No Love Me, No Love Me Not [illegible] Through Mar. 31. [illegible] Berkeley. [illegible]

High Street Station Cafe, [illegible] With portraits by Paul [illegible] Through May 4. [illegible] Alameda. [illegible]

[illegible] Gallery, The Digital Arts Club Perspective Show With digital art prints by 22 artists working in an array of [illegible] traditions. Through Mar. 9. 510-524-1577. DigitalArtsClub.com. 2050 Center St., Berkeley. 510-981-2800. BDCArtsCouncil.com.

Johansson Projects, Follies of the Digital Arcade With new [illegible] work by Christine Corfield. Through Mar. 17. 2300 Telegraph Ave., Oakland. 510-444-9140. JohanssonProjects.com.

John F. Kennedy University Arts and Consciousness Gallery, [illegible] With 20 new works incorporating tape and photography by San Francisco-based performance artist [illegible] Berkeley. [illegible]

[illegible] Gallery, [illegible] Through Apr. 15. [illegible] 24th St., Oakland. [illegible]

[illegible] Coffee & Tea [illegible] [illegible] Through Apr. 30. [illegible] Oakland. [illegible]

[illegible] Gallery, [illegible] With clothing, housewares, and art made from [illegible] Mar. 3-May 14, 2013. [illegible]

Kala Art Institute Gallery, [illegible] With works by Kala-affiliated artists [illegible] Through Mar. 31. [illegible] Through Mar. 31. [illegible] 2990 San Pablo Ave., Berkeley. 510-841-7000. Kala.org.

[illegible], This Is Your Life With videos, ephemera, and stories [illegible] Through Mar. 31. [illegible]

[illegible] & Arthur, Afterimage With works focusing on a "sensory [illegible] and/or a constant state of perceptual attunement [illegible]

"being" by Hilary Wedemann. Through Apr. 1. [illegible] Martin Luther King Jr. Way, Oakland. 510-219-0734. [illegible]

[illegible] Gallery, [illegible] With new and older work by Dan Weber. Through Mar. 31. [illegible] With new [illegible] by Yvonne [illegible] Through Mar. 31. [illegible] 25th St., [illegible] 510-280-2335. [illegible]

[illegible] [illegible] Through Mar. 31. [illegible] Oakland. [illegible]

Marina [illegible] With new detailed charcoal drawings by Bay Area artist Jamie Carter. Through Apr. 15. 1201 Sixth St., Berkeley. [illegible]

[illegible] Gallery, Just Waiting for the [illegible] With new large-scale prints of commuters reading, by Mary V. Marsh. Through Mar. 24. [illegible] Through Mar. 24. [illegible] Through Mar. 28. [illegible] 25th St., [illegible] 510-444-7785. [illegible]

[illegible] Fine Art & Artifacts, Collages and Paste-Ups By [illegible] Lawrence Jordan and the legendary artist [illegible] Through Mar. 18. 1747 Solano Ave., Berkeley. 510-528-4281. [illegible]

Oakopolis [illegible], His, Mine, Ours With ceramics by Curtis Lowe and paintings by John Wood. Through Mar. 17. 447 25th St., Oakland. [illegible] Oakopolis.org.

Old Cable Station & Gallery, [illegible] With [illegible] paintings by Shawn Whisenant [illegible] Mar. 13-Apr. [illegible]

& 301 Grand Ave., Oakland. 510-834-2700. [illegible]

Photolab Gallery, Image/Radiance With street and [illegible] photography by [illegible] Mar. 8-Apr. 24. 2235 Fifth St., Berkeley. 510-644-1400. PhotoLaboratory.com.

Piedmont Center for The Arts, [illegible] A retrospective for late designer, sculptor, and [illegible] Lenore Lee [illegible] 801 Magnolia Ave., Piedmont. [illegible] PiedmontCenterForTheArts.org.

[illegible] Studios & Gallery, Earth, [illegible] With [illegible] Through Apr. 8. 2315 Lincoln Ave., Alameda. [illegible]

[illegible] Gallery, [illegible] A solo exhibition of [illegible] from a series 20 years in the making. Through Apr. 13. 856 17th St., Oakland. [illegible]

Richmond Art Center, The Art of Living Black, 18th Annual Bay Area Artists Exhibition With works by more than 50 local artists on display in the main gallery. Through Mar. 9. [illegible] **Tale: A Post-Cautionary Tale** [illegible] Through Mar. 9. [illegible] With a [illegible] and mixed media works from James Gayles [illegible] Through Mar. 9. **The Chapel, Reinterpreted** [illegible] Through Mar. 9. 2540 Barrett Ave., Richmond. 510-620-6772. TheRichmondArtCenter.org.

San Pablo Art Gallery, The Art in Living Black 2012 A satellite exhibit from the Richmond Art Center, with prints and paintings by Raymond Haywood and [illegible] Through Mar. 18. 13831 San Pablo Ave., San Pablo.

[illegible] Contemporary Studios + [illegible] With [illegible] by Anne Subercaseaux and photographs by Catherine Roberts [illegible] Through Apr. 28. [illegible] 510-326-[illegible]

Smokey's Tangle, [illegible] The Oakland-based artist and piano teacher's solo show features [illegible] Mar. 22. [illegible] Oakland. 510-461-2464. [illegible]

[illegible] Gallery, [illegible] With a new body of work by [illegible] Through Mar. 30. [illegible]

[illegible] [illegible] including bizarre vignettes, by [illegible] Through Apr. 21. [illegible] Oakland. 510-452-4879. [illegible]

[illegible] Gallery, [illegible] With new works of [illegible] photography and work on paper by [illegible] Through Apr. 15. [illegible] Oakland. 510-838-2787. [illegible]

[illegible] Organic [illegible], Ellen [illegible] The [illegible] drawings of people in the East Bay who remain hopeful in the face of [illegible] Through Apr. 8. [illegible] Oakland. 510-923-0507. [illegible]

[illegible] Contemporary, Gallery, [illegible] [illegible] Mar. 31. [illegible] Berkeley. [illegible]

UC Berkeley [illegible] With [illegible] Through May 8. [illegible] Hall, Berkeley. 510-642-0807.

[illegible] Art Gallery, Cal [illegible]: East Bay, [illegible] [illegible] Mar. 12-Apr. 18. 25800 Carlos Bee Blvd., Hayward. 510-885-3299. [illegible]

[illegible], Oakland, [illegible] A monthly [illegible] Art Murmur, but with [illegible] Visit OaklandArtMurmur.org for a full list of participating Oakland galleries. Saturdays, 1-5 p.m. 13th St. at Telegraph Ave., Oakland.

[illegible] Gallery, [illegible] Through Time A group show celebrating National Women's Month, with [illegible] Through Mar. 31. 471 25th St., Oakland.

[illegible] Drawings and Paintings by [illegible], Oakland, With works [illegible] Through Apr. 16. [illegible] 2945 College Ave., Berkeley. 510-549-9501. [illegible]

MUSEUMS

Asian Art Museum of San Francisco, [illegible] Light These works from the museum's collection represent an introduction to the major cultures of Asia. Daily. 200 Larkin St., San Francisco. 415-581-3500. AsianArt.org.

[illegible] Gallery, [illegible] An exhibit featuring toys, figurines, and other collectibles [illegible] Through Mar. 9. 310 8th St., [illegible] CAMLDC.org.

[illegible] Library, [illegible] 1911: When [illegible] the Women Suffrage Amendment An exhibition of artifacts [illegible] from the University Archives' collections examining the status of women on the UCB campus around the time California [illegible] the Women's Suffrage [illegible] On display in the [illegible] Continues through Mar. 31. UC Berkeley. [illegible]

Berkeley Art Museum & Pacific Film Archive, [illegible] the Oakland-Berkeley Fire Aftermath Photographs by Richard Misrach. Through Oct. 5. [illegible] An exhibit of [illegible] photographs by Sarah Charlesworth and Cheryl [illegible] Through May 6. [illegible] Sculptures and paintings from [illegible] Through June 30, 2013. 2626 Bancroft Way, Berkeley. 510-642-0808. [illegible]

[illegible] Creativity Museum, Reality Check A [illegible] exhibit for kids that [illegible] safe access to and [illegible] technology. Daily. 221 4th St., San Francisco. 415-820-3320. Creativity.org.

Exploratorium, Traits of Life A collection of exhibits and demonstrations examining the fundamental elements common to all living things. [illegible] 3601 Lyon St., San Francisco. 415-561-0360. Exploratorium.edu.

[illegible] Children's Museum, [illegible] The ongoing exhibition of [illegible] painting, *[illegible]* Daily. 2065 Kittredge St., Berkeley. 510-647-1111. [illegible]

Phoebe A. Hearst Museum of Anthropology, [illegible] From the permanent collection: a selection of works from China, Egypt, and Peru plus [illegible] in Africa, North America, and the Mediterranean. Daily. **[illegible] California [illegible]** [illegible] some 500 objects from the museum's [illegible] Daily. 103 Kroeber Hall, Berkeley. 510-643-7648. HearstMuseum.berkeley.edu.

[illegible] of Mosaic Art, [illegible] Mosaic Artists: Celebrating Diversity Through [illegible] An ongoing group show. Daily. **[illegible] Art: Pet Portraits** A celebration of pets in mosaic. Daily. 3001 Chapman St., [illegible] 510-437-9000. [illegible]

Lawrence Hall of Science, Science on a Sphere (SOS) New permanent exhibit featuring a 3D-shaped globe. Watch hurricanes [illegible] sweep across the oceans, and city lights glow around the planet. Daily. $5-$11. **[illegible]** An interactive exhibit that combines creativity with [illegible] Activities include storytelling, with stop-motion animation, [illegible] design, and more. Through Apr. 29. 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

Magnes Collection of Jewish Art and Life, Projections Multimedia works from the museum's extensive collections of artifacts, documentary, and experimental [illegible] Daily. **[illegible] Lab** Interactive installation allows visitors to create digital family albums and exhibitions based on their own documents, photographs, and memories. Daily. 2121 Allston Way,

Berkeley. 510-643-2526. Magnes.org.

Mills College Art Museum, Gallery of Life: The Art of Sonya Rapoport A solo exhibition of Rapoport's paintings, works on paper, interactive installations, and digital works from 1970 to 2011. Through Mar. 11. 5000 MacArthur Blvd., Oakland. 510-430-2164. MCAM.Mills.edu.

Oakland International Airport, All In Us Is Roots: Native Justice Artwork of the San Francisco Bay Area With reproductions of [illegible] by various artists, addressing social issues from modern US progressive movements. Exhibition stems from an [illegible] started by Free Speech [illegible] Through May 13. [illegible] Oakland.

Oakland Museum of California, [illegible] Lisa Levine and [illegible] An ongoing series of work exploring the urban landscape of the East Bay. Through June 15. **[illegible] Bridge: [illegible]** A video installation featuring [illegible] with 150 Black men in eleven video screens [illegible] The exhibition explores [illegible] love, intergenerational [illegible] community, education, violence, and more. Through July 8. Included with museum admission. **Space-Light-Structure: The Jewelry of Margaret De Patta** A comprehensive examination of the life and art of the pioneering Modernist artist and her influence on jewelry making. Through May 13. Museum admission. **[illegible]** With more than 800 works from the OMCA collection. Through [illegible] **Space-Light-Structure: [illegible] Margaret De Patta** A retrospective exhibition on the work of pioneer jeweler Margaret De Patta, featuring more than 100 jewelry pieces as well as [illegible] photographs, [illegible], and newly released archival material. Through May 13. 1000 Oak St., Oakland. 510-318-8400. MuseumCA.org.

Oakland Public Library, [illegible] Educating [illegible] the Gallery of [illegible] Public [illegible] 1862-1990 An exhibit, located in the library's Oakland History Room, featuring documents, photographs, news [illegible], certificates, and other ephemera from the Oakland [illegible] School [illegible] Through Mar. 31. 125 14th St., Oakland. 510-238-3134. OaklandLibrary.org.

Pacific [illegible] Museum, [illegible] Exhibit With 15 woodcuts and 20 photos [illegible] from Larry Zarbriski's collection [illegible] representing early periods from the [illegible] of Mr. and Mrs. [illegible] Through [illegible] $15, under 12 $7.50. 3560? Webster St., Alameda. 510-769-1349. [illegible]

Saint Mary's College Museum of Art, [illegible] and [illegible] A documentary exhibition that explores the self and its many forms and [illegible] With works from [illegible] by 30 contemporary women [illegible] Through Mar. 25. 1928 Saint Mary's Rd., Moraga. 925-631-4379. StMarys-Ca.edu/Saint-Marys-College-Museum-of-Art.

San Francisco International Airport, A World Enlightened: Microscopes from the Age of Enlightenment to the [illegible] Century An exhibit featuring [illegible] of antique microscopes from the Golub Collection at UC Berkeley. On display in International [illegible] Through June 30. 780 McDonnell Rd., San Francisco. 650-821-6700.

San Francisco Museum of Modern Art, Matisse and Beyond: The Painting and Sculpture Collection Pieces from the museum's holdings, including work by Kahlo, Mondrian, Klee, Rauschenberg, Rivera, Diebenkorn, et al. Daily. **[illegible] Art and Life: [illegible] Contemporary Painting and Sculpture [illegible]** Large-scale installations and multiple-work presentations from the museum's collections. Daily. **The Art of [illegible] the Architecture and Design Collection** An ongoing exhibition [illegible] in works of architecture, graphic design, and industrial design. Daily. **[illegible] Modernity: The Photography [illegible]** From the museum's [illegible] holdings [illegible] by Adams, Cunningham, Evans, Lange, Stieglitz, et al. Daily. 151 3rd St., San Francisco. 415-357-4000. SFMOMA.org.

USS Hornet Museum, [illegible] Soldiers' [illegible] Photos and memorabilia telling the story of the [illegible] second-generation Japanese-American [illegible] who fought for the US in WWII. Daily. **[illegible] Avenger** [illegible] Daily. 707 W. Hornet Ave., Alameda. 510-521-8448. USSHornet.org.

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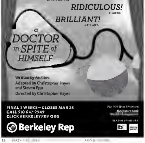
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THEATER & DANCE

COMEDY

Comedy off Broadway: The Jewish show With Lynn Ruth Miller, Lynn Ruth Miller, Jerry Goldstone, John [illegible], and Max Copenick. Hosted by Joe [illegible] and Samson Koletkar. Thu., Mar. 8, 8 p.m., $10. Miss Pearl's Restaurant & Lounge, One Broadway, Oakland. 510-444-7171, MissPearlsJamHouse.com.

Larry "[illegible]" [illegible] With Bar Feldman, [illegible], Nergan, and Josef Anolin. Sat., Mar. 10, 8 p.m. $10. 510-238-2696, ComedyOffBroadwayOakland.com. Miss Pearl's Jam House & Lounge, One Broadway, Oakland. 510-444-7171, MissPearlsJamHouse.com.

Still Oakland With Irene C., Gabe Dennis, Joe Cormier, and Ira Nguyen. Fri., Mar. 9, 9 p.m. $10. 510-238-2696, ComedyOffBroadwayOakland.com. Miss Pearl's Restaurant & Lounge, One Broadway at Jack London Square, Oakland. 510-444-7171, MissPearlsJamHouse.com.

Rhythmix Comedy Jam With Johnny Steele, Mike [illegible], Mari Magaloni, and others. Second Friday of every month, 8 p.m., $15-$18. Rhythmix Cultural Works, 2513 Blanding Ave., Alameda. 510-865-5060, Rhythmix.org.

Sylvos Productions Presents Comedy Night Thursdays, 7 p.m., $10. Vauz, 201 Broadway, Oakland. 510-452-1000, Vauzoakland.com.

DANCE-PERFORMANCE

Alameda, Dance, Knowledge Transporters With Lala Nato Chiganda and Chenjerai from Zimbabwe, Tara Tau from Haitian Dance Company, Enoch Messenger, of the African Diaspora, and more. Hosted by Linda Johnson. Sat., Mar. 10, 6-10 p.m. $10-$20. 510-508-3444, BrownPaperTickets.com/event/[illegible]. Malonga Casquelourd Center for the Arts, 1428 Alice St., Oakland. 510-238-7219, MCCAtheater.com.

An Evening of Lunacy: An Extravagant Gala Benefiting Oakland Luna Dance Institute's 20-year anniversary celebration, with live jazz by Ray Obiedo, a [illegible] performance, magic and comedy acts, [illegible], and more. [illegible] Bar Theater, 3400 [illegible] St., Emeryville. Sat., Mar. 10, 7:30-11 p.m., $60-$90. 510-428-1156, LunaDanceInstitute.org.

LIVE VARIETY

Annual Intuitive: *The Fortune Project, Capacity 2* [illegible] intensive multidisciplinary performance that "explores the forms of uncertainty in pursuit of grounding perspectives and constant truths." Mar. 9-10, 8 p.m.; Sun., Mar. 11, 5 p.m. $15-$30, BrownPaperTickets.com/event/221072. [illegible] Academy, 1515 Webster St., Oakland. 510-386-9914, [illegible].

Barely Legal Presents: Rocky Horror Picture Show A live cast performs along with the cult classic. Sat., Mar. 10, 11:45 p.m.-1:30 a.m. $6-$10. 510-464-5880, BarelyLegalRHPS.org. Landmark Albany Twin, 1115 Solano Ave., Albany. 510-464-5980, LandmarkTheatres.com.

The [illegible] Oakland [illegible] With Kinetic Arts Center's [illegible] Youth Troupe. Starting Mar. 9. Fridays, Saturdays, 7 p.m.; Sundays, 12 & 5 p.m. Continues through Mar. 25. $10-$15, BrownPaperTickets.com/event/212237. Kinetic Arts Center, 785 7th St., Oakland. 510-444-4800.

THEATER & PERFORMING ARTS

21st Annual Family member and [illegible] [illegible] City [illegible] Stagebridge Theatre Company presents an intergenerational participatory adaptation of [illegible] McCabe's children's book about a girl's determination to turn an abandoned lot into an urban garden. Mar. 10-11, 2 p.m. $5-$15, BrownPaperTickets.com/event/221271. Stagebridge Theatre, 2501 Harrison St., Oakland.

Oakland Repertory Theatre Audience Talk Discussing the theater's current production, *A Doctor in Spite of Himself*. Mon., Mar. 12, 1-4 p.m. Free. Kensington Library, 61 Arlington Ave., Albany.

Body Awareness Joy Carlin directs the Bay Area premiere of Annie Baker's comedy about the frustration of relationships and the instability of people in terms of uncertainty. Wednesdays-Saturdays, 8 p.m.; Sundays, 2 & 7 p.m. Continues through Mar. 11. $33-$55. Aurora Theatre, 2081 Addison St., Berkeley. 510-843-4822, AuroraTheatre.org.

A Doctor in Spite of Himself Christopher Bayes' [illegible] a contemporary adaptation of Molière's classic comedy. No matinees on select dates. Tuesdays, Fridays, 8 p.m.; Thursdays, Saturdays, 2 & 8 p.m.; Sundays, 2 & 7 p.m.; Wednesdays, 7 p.m. Continues through Mar. 25. $14.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949, BerkeleyRep.org.

[illegible] Reed's *The Kipling Hotel: True Misadventures of the Electric Pink 68s* Reed's one-man show [illegible] misadventures throughout the 1980s. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through May 6. $20-$50. The Marsh Arts Center, 2120 Allston Way, Berkeley. 510-704-8291, TheMarsh.org.

Laney Theatre Department: *Alice in Oakland* Michael [illegible] directs a [illegible] of the classic children's story with an Oakland twist. Thursdays-Saturdays, 8 p.m. Continues through Mar. 31. $10. 510-541-4520, https://Sites.Google.com/site/[illegible]. Laney College Theatre, 900 Fallon St., Oakland. 510-986-7386.

[illegible] *The Last of the Yahi* John Fisher [illegible] play about Ishi, the last remaining member of the Yahi tribe. Sundays, 2 p.m.; Fridays, Saturdays, 8 p.m. Continues through Mar. 11. $10-$15. 510-642-6827, [illegible]. 2 Presents Playhouse, 2430 [illegible] Ave., Berkeley. 510-842-9996, [illegible].

[illegible] A Central Works production, written and directed by Aaron Henne, inspired by a story by Edgar Allan Poe. Sundays, 5 p.m.; Thursdays-Saturdays, 8 p.m. Continues through Mar. 18. $14-$28. Berkeley City Club, 2315 Durant Ave., Berkeley. 510-558-1381, BerkeleyCityClub.com.

The Pirates of Penzance The Berkeley Playhouse presents a socially and politically satirical play [illegible] by Jon Tracy, about a [illegible] turned apprentice pirate. Sundays, 12 & 5 p.m.; Saturdays, 2 & 7 p.m.; Fridays, 7 p.m. Continues through Apr. 1. $17-$35, TicketFusion.com. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley. 510-845-8542, JuliaMorgan.org.

Vagina Monologues Presents benefit Bay Area Women Against Rape. Mar. 14-15, 8 p.m. $15, VDay.org. The Uptown, 1928 Telegraph Ave., Oakland. 510-451-8100, UptownNightclub.com.

What do Muslims Say? Golden Thread Productions presents self-written and performed solo performances by four women of Middle Eastern [illegible] ([illegible]). Thu., Mar. 8, 8 p.m. $10-$12. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568, LaPena.org.

PICKS

Alvin Ailey

Big changes are afoot at Alvin Ailey American Dance Theater, which returns to Cal Performances Tuesday-Sunday, March 13-18, with new Artistic Director Robert Battle at the helm and some fresh contemporary choreography mixed in with repertory gems. The trick, as always, is choosing which of the three programs to see. A includes Ohad Naharin and Rennie Harris; B brings Paul Taylor and Battle himself; and C trots out Harris, Ailey, and Ulysses Dove. Catching all three is not out of the question, as they'll all be danced with passion and grace by Ailey's impeccably gorgeous company. One thing that hasn't changed is *Revelations*, a favorite since 1960, Ailey's roof-raising crowd-pleaser closes every show — once the encores are finished. Ailey performs at Zellerbach Hall (Bancroft Ave. below Telegraph Ave., Berkeley) Tues.-Fri. 8 p.m., Sat. 2 p.m. & 8 p.m., Sun. 3 p.m. $30-$80. 510-642-9988 or CalPerformances.org. — *Claudia Bauer*

Titus Andronicus

Impact Artistic Director Melissa Hillman is known for putting her own stamp on Shakespeare. In the past three years alone she's tried an eighties high-school movie version of *A Midsummer Night's Dream*, and a Russian mafia-inspired *Romeo and Juliet*. She's even set *Twelfth Night* in [illegible] Studios, turning all the aristocrats into washed-up Hollywood stars. So it was somewhat of a surprise to see her lean, unstilted version of *Titus Andronicus*, which, but for a few script changes and sparing use of video, remains remarkably faithful to its source material. (Hillman says she cut some of the presentational language and changed the end so it would have a slightly different message about racism and Otherness.) A lot of that may owe to the original version being so overwrought, anyway — it was essentially Shakespeare's version of a slasher film. And it's no less [illegible] here, though Hillman's sharp direction and casting choices privilege language and motive over blood and gore. Mike Delaney and Reggie D. White both shine as Saturninus and Aaron, respectively, though the real standout is Anna Ishida, who plays vengeful queen Tamora. Through March 31 at La Val's Subterranean Theatre (1834 Euclid Ave., Berkeley). $12-$17. ImpactTheatre.com. — *Rachel Swan*

Alvin Ailey Dance Theater

THEATER REVIEW

PUNK ROCK PENZANCE

Jon Tracy mollifies kids and their parents while staying faithful to Gilbert and Sullivan

By Rachel Swan

Lee Abel

Jon Tracy's *Pirates of Penzance*: where Hot Topic meets Gilbert and Sullivan.

There's always been an impulse in children's programming to mollify an implied adult audience, hopefully without sacrificing youthful appeal. That's perhaps more important in a medium like theater, in which adults are the actual paying consumers — it's a lot more effort to take your kids to a venue than it is to plop them in front of a television, and that's to say nothing of the ticket price. Local director Jon Tracy seems to know that all too well, since many of his productions at the children's theater company Berkeley Playhouse have a grownup sensibility, even if they're based on children's stories. His *Wizard of Oz* included more than a few nods to Pink Floyd and a hidden picture in the geometric set design (by Tracy's wife Nina Ball). This year's *Pirates of Penzance* is similarly clever, with its industrial punk rock aesthetic and revised score, which only flirts with the source material by Gilbert and Sullivan. Although the audience at last Sunday's evening performance was evenly distributed between kids and parents, it was the latter group that seemed to enjoy it most.

That was apparent from the opening scene, when the curtain rolled back to reveal a large vessel with a spangled steering wheel and an ensemble of sailors dressed in Hot Topic paraphernalia (complete with hook hands and one or two blacked-out teeth). While this *Penzance* draws liberally from the Savoy opera and the 1983 film by Joseph Papp, the set — conceived by Ball — more closely resembles *City of the Lost Children*. Evidently, Tracy realized there's a couple different ways to frame the story. You could see these pirates as aimless mariners living in an artificially testosterone-heavy environment, or you could see them as kids who've managed to come of age far outside the real world and somehow not become total savages in the process. Depending on how you frame it, *Penzance* is a cauldron of lust, or an idyllic parallel universe.

Tracy's version of "idyllic" is a lot more cold and dingy than the word implies, but he retains all the romantic notions. In the first scene of *Penzance*, protagonist Frederic (John Paul "JP" Gonzalez), an indentured sailor just one hour away from his next birthday, is reading poetry to a cast of shipmates he's about to abandon. (Such are the terms of his contract — fifteen years of service before he's cut loose and sent to shore in an inner-tube.) The pirates, who are notoriously kindhearted and famously inept, listen raptly and then burst into song. Music Director Jonathan Fadner filched his score from the original play and readapted it for a rock band, which means a lot of songs hover on one or two riffs. A person familiar with *Penzance* would still recognize most numbers, which are about carousal on the open sea — the opener is "Pour, Oh Pour the Pirate Sherry."

That's not exactly a value that most Berkeley parents would want to inculcate in their children, although, granted, there aren't any visible open containers in this production. The ensemble members, decked out in wallet chains and zombie makeup (the work of costume designer Abra Berman), should look familiar to any kid who grew up in the vicinity of Berkeley High School. The pirate king, played by Cathleen Riddley, is a stern but likeable patriarch (or matriarch). Ruth the piratical maid (Rane Weber) is a tart Jersey girl who chomps gum like a cow chewing cud.

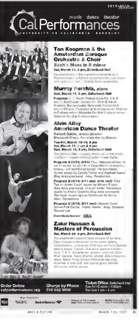
What's most impressive about Tracy's *Penzance* is the extent to which he remained loyal to the script, while making it palatable for a modern audience. Maybe that's not too hard, since Gilbert and Sullivan were so good at weaving humorous yarns. A band of lily-livered pirates is, after all, a perfect template for a children's story about tolerance and the importance of compromise. Tracy said he didn't actually alter the script that much. He did allow the cast to explain lines like "You've never molested an orphan" ("A dated reference," they tell the audience, in unison), and he breaks the fourth wall a few times to make room for a cute punch line. Tracy and *Fadner* also whittled the score down quite a bit, partly to drive the plot forward, and partly to honor the punk rock trope of never having songs that run over three minutes. It's certainly not a "park and bark" opera, as the cliché goes, but there are definitely moments of sublime musical theater — like the finale of Act One, which pairs the Major-General's four opera-trained daughters with a gloriously harmonious ensemble.

Style and simplicity might explain why Tracy's concept fit so well, and why the world he's created would appeal to any audience member. The barbs in this *Penzance* are smart without being cerebral; a couple adults cackled through the entire Sunday evening performance, but Tracy says that of others, the kids are the ones who "get it." Hopefully none of them run home and ask their parents for sherry. ■

Rachel.Swan@EastBayExpress.com

Show Details

Through April 1 at Julia Morgan Center for the Arts (2640 College Ave., Berkeley). $17-$35. BerkeleyPlayhouse.org.



2011-2012 SEASON

music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

Ton Koopman & the Amsterdam Baroque Orchestra & Choir

Bach's Mass in B minor

Sat, March 10, 8 pm, Zellerbach Hall

Experience one of the supreme achievements of Western music performed by perhaps the best known and most recorded of all early music ensembles.

Murray Perahia, *piano*

Sun, March 11, 3 pm, Zellerbach Hall

Program: J. S. Bach: French Suite No. 5 in G major; Beethoven: Sonata No. 27 in E minor; Brahms: Klavierstücke; Schubert: Sonata in A major; Chopin: Polonaise in C-sharp minor; Prelude in F-sharp minor; Mazurka No. 4 in C-sharp minor; Scherzo No. 3 in C-sharp minor

Alvin Ailey American Dance Theater

Robert Battle, *Artistic Director*

Masazumi Chaya, *Associate Artistic Director*

Tue–Fri, March 13–16, 8 pm
Sat, March 17, 2 pm & 8 pm
Sun, March 18, 3 pm, Zellerbach Hall

The glorious Ailey company returns under the artistic direction of superb choreographer Robert Battle.

Program A (3/13; 3/16): Ohad Naharin: *Minus 16*, set to music ranging from Dean Martin to mambo, techno, and traditional Israeli; Rennie Harris: *Home*, music by Dennis Ferrer and Raphael Xavier (Bay Area premiere); Ailey: *Revelations*

Program B (3/14; 3/17 mat; 3/18 mat): Paul Taylor: *Arden Court*, music by William Boyce (Bay Area premiere); Robert Battle: *Takademe*, music by Sheila Chandra (Bay Area premiere); *The Hunt*, music by Les Tambours du Bronx; Ailey: *Revelations*

Program C (3/15; 3/17 eve): Ulysses Dove: *Urban Folk Dance*; Harris: *Home*; Ailey: *Streams*; *Revelations*

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LECTURES & LIT

Bent and Reverent

Kris Saknussemm takes the dirty backroads home to *Reverend America*

If the art of writing were a pop song, "write what you know" would be the [illegible]. If Kris Saknussemm's new novel *Reverend America* were a pop song, it'd be the catchy collaborative baby Tom Waits and Nick Cave never had. The half-nerd, down-on-his-luck albino protagonist begins life in a loveless religious orphanage, then goes on to the carnival carny life, prisons, mental institutions, and evangelical Christianity — or at least some approximation of it in his time as Reverend America, a preadolescent preacher with a flair for the theatrical. It all [illegible] off the page in a very natural way, in tone and vernacular alike: this should come as no surprise given that, in many instances, Saknussemm is just writing what he knows.

Kris Saknussemm

"My crazy great grandfather was one of the most famous evangelists of his day," explained the author. "He founded the Chapel Railcar movement that sent specially designed train carriages across the country with ministers, organs, even choirs." Saknussemm has worked as an orderly in a psych ward, run carnival rides, and clowned in Arkansas. And he knows a bit about the criminal life too. "On the day I got the news of my Ivy League scholarship, my stepbrother, who was a major car thief, took me out to celebrate. We were in an Oldsmobile Cutlass that he'd boosted just for the night — not part of his biz — down at Solomon Grundy's on the Berkeley fore-shore. The FBI swooped on us (he'd been transporting cars interstate, hence federal involvement) while we were listening to Isaac Hayes' version of 'Walk on By.'"

In case you missed the East Bay reference, yes, the cult author whose first novel was rumored to have been written by David Foster Wallace under a pseudonym — and who, though currently the Gallagher Fellow at the Black Mountain Institute of UNLV, has spent many of his recent years residing on a former quartz crushing mine in Australia — was born at Alta Bates to the pastor and choir director, respectively, of the First Congregational Church on Channing Way. Saknussemm's mother later taught at King Junior High in Oakland. "When they got divorced, my mother moved over the hills to Alamo, my father moved to Albany and then West Oakland. My personal sense of the East Bay is torn between the Tilden Park merry-go-round and the Oakland Greyhound station, Codornices Park versus San Pablo Avenue."

Regardless of where in the 510 the author's heart lies, the veins of *Reverend America* are the highways of the United States, the pulse deeply human and lined with grit. Saknussemm's previous novels have each had something of the speculative to them — *Zanesville* was apocalyptic sci-fi, *Private Midnight* vampire noir. The new one is distinctly earthbound, dealing out the sacred and the profane in equal measures: salvation holding hands with criminality all the way through. "I suppose I'm getting older," said Saknussemm of this new tendency to travel closer to the ground. "And I felt the mood in America has changed. After being gone such a large part of my life, I wanted to connect at street level with what I think is happening now. I also wanted to embrace some long-denied aspects of my upbringing and personal heritage.

"Sinner and lost soul though I may be, I've become strangely proud of this family history."

Saknussemm reads at Pegasus (2349 Shattuck Ave., Berkeley) on Thursday, Mar 8, at 7:30. Free. 510-649-1320 or PegasusBookstore.com.

— *Stefanie Kalem*

LECTURES

Akiko Murakami: "The Wake-Up Call from Fukushima" The professor discusses how some populated areas should be deemed "Exclusion Zones," radioactive contamination spreading through food and water [illegible], and other issues surrounding affected areas of Japan. In the [illegible] Room (second floor). Wed., Mar 14, 7-9 p.m. $5-[illegible] donation. 510-841-4824. [illegible] Berkeley Unitarian Universalist, 1606 Bonita Ave., Berkeley.

Anthropology in the World Symposium Mar 8: "Terrorism and Empire" with Ugo Mattei, Ralph Nader and others; Mar 9: "Anthropology, Law, Money" with [illegible] Robert Reich and others; Mar 10 lecture: "Pedagogy and Civic Life." Held in UC Berkeley's Gifford Room (221 Kroeber Hall). Thu., Mar 8, 4 p.m.; Fri., Mar 9, 4-10 p.m.; Sat., Mar 10, 10 a.m. Anthropology.Berkeley.edu. International House, 2299 Piedmont Ave., Berkeley, 510-642-5498.

[illegible]: "Campaign Boot Camp 2.0: Basic Training for Candidates, Staffers, Volunteers, and Nonprofits" The activist and attorney discusses leadership lessons from the campaign trail for those running for office, advocating for a cause, or pushing public policy issues. Tue., Mar 13, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley, 510-525-7777. BooksInc.net/Berkeley.

Dave Zirin: "Sports under Occupation" The sportswriter discusses sports and signs copies of his book, *A People's History of Sports in the US: 250 Years of Politics, Protest, People and Play*. Wed., Mar 14, 7-9 p.m. MECAforPeace.org. First Congregational Church of Berkeley, 2345 Channing Way, Berkeley, 510-848-3696.

Dr. Ashley Tellis: "Afghanistan and US Foreign Policy" The senior associate for the Carnegie Endowment for International Peace discusses his experience as senior adviser to the US Ambassador to India, senior director for strategic planning to the National Security Council, and more. [illegible] Wed., Mar 14, 4-5:30 p.m. Moses Hall, UC Berkeley, Berkeley.

Dr. Gloria Ladson-Billings: "Looking Past the Achievement Gap" The author and educator discusses how the characterization of students and their families can lead to continued deficit thinking, and more. Thu., Mar 8, 4-6 p.m. Oakland High School Auditorium, 1023 MacArthur Blvd., Oakland, 510-879-3040.

Emeritus [illegible]: "Triangle Shirtwaist Factory Fire: 101 Years Later" The history professor emeritus discusses the circumstances leading to the tragedy, why it happened, who was responsible, its consequences, and contemporary workplace [illegible] in the library's [illegible] Books. Thu., Mar 8, 1-2 p.m. Cal State East Bay, 25800 Carlos Bee Blvd., Hayward, 510-885-3000. CSUEastBay.edu.

Eran Kaplan: "The Origins of Israel, 1882-1948" The Richard and Rhoda Goldman Professor in Israel Studies at San Francisco State University discusses his comprehensive sourcebook about Israel. Wed., Mar 14, 6-7:30 p.m. University Press Books, 2430 Bancroft Way, Berkeley, 510-548-0585. UniversityPressBooks.com.

Fireside Lounge: "Beats in Oakland" A discussion about Oakland's art scene with panelists from local industrial arts collectives. Sun., Mar 11, 6:30-9:30 p.m. The Crucible, 1260 7th St., Oakland, 510-444-0919. TheCrucible.org.

Fred Ho: "Politics, Music, Fighting Capitalism and Cancer" The jazz saxophonist, author, and social activist performs live and leads a panel discussion with Tony Marks-Block and Dr. [illegible]. Sat., Mar 10, 2 p.m. Multicultural Center, Martin Luther King Jr. Student Union Building, Berkeley, 510-642-5068, www.ASUC[illegible].org.

Hari Kunzru: "Gods Without Men" [illegible] presents a discussion with the author of *The Thousand Autumns of Jacob de Zoet*, with [illegible]. Tue., Mar 13, 7:30-9:30 p.m. $12. BrownPaperTickets.com/event/224227. Hillside Club, 2286 Cedar St., Berkeley, 510-848-3227. HillsideClub.org.

Lydia Fisher: "Humanistic Capitalism: A Fantasy Tale or A Real Solution" The founder, President of [illegible] Media speaks as part of the CatholicNetWork breakfast series. Tue., Mar 13, 7-9:15 a.m., $20-$25. CatholicNetWork.org. Crow Canyon Country Club, 711 Silver Lake Dr., Danville, 925-735-8300. Crow-Canyon.

PICKS

Gary Soto, Faith Gardner, and Blossom Plum

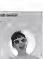
[illegible] dictionary's and Mrs. Dalloway's (2904 College Ave., Berkeley) celebrates both the fall and winter issues of the lovely and local literary journal *Plumpot* on Thursday, Mar. 8. Appearing will be Guggenheim Fellow and Andrew Carnegie medalist Gary Soto, whose piece recalls his own unadvertised passing-off of fellow 49er fans, Oakland writer and musician Faith Gardner, whose fictional contribution concerns a dog walker gone bad, and Blossom Plum, whose story "Mar" recounts the relationship between a famed hotel guest and a shy maid. 7 p.m., free. 510-704-8222 or MrsDalloways.com. — *Stefanie Kalem*

Cara Black

In the latest book in her Aimée Leduc series, *Murder at the Lanterne Rouge*, Leduc must solve the disappearance of her business partner amid heartbreak, dirty policemen, the French secret service, cutting-edge women, and other obstacles. *Sacre bleu!* Leduc reads on Tuesday, Mar. 13, at A Great Good Place for Books (6120 LaSalle Ave., Oakland). 7 p.m., free. 510-339-8210 or GreatGoodPlaceforBooks.com. — *S.K.*

Christine Pelosi

Whether you are aiming for DC, Sacramento, or much closer to home, attorney and activist Christine Pelosi has got tips for you. Her book *Campaign Boot Camp 2.0* offers advice from the campaign trail for anyone looking to dip a toe into the political waters at any level, from policy to candidacy. Pelosi will be at Books Inc. (1760 Fourth St., Berkeley) on Tuesday, Mar. 13, 7 p.m., free. 510-525-7777 or BooksInc.net. — *S.K.*



Faith Gardner

Jonathan Evison and Joshua Mohr

Listen in on a conversation between two acclaimed novelists on Tuesday, Mar. 13, at Diesel (5433 College Ave., Oakland). *The New York Times Book Review* called Jonathan Evison's *West of Here* "riotously funny;" he celebrates its paperback release in conversation with San Francisco resident Joshua Mohr, author of *Some Things That Meant the World to Me*, *Termite Parade*, and *Damascus*. 7 p.m., free. 510-653-9965 or DieselBookstore.com. — *S.K.*

ape

Mills College Art Lecture Month: Laurel Nakadate The New York-based photographer, video artist, and filmmaker talks art. Wed., Mar. 14, 7-8:30 p.m. Danforth Lecture Hall, Mills College, Oakland. 510-430-2175. Mills.edu.

Padmanabh S. Jaini: "Ramakrishna's Legacy: A Buddhist Perspective" The UC Berkeley professor emeritus of [illegible] and co-founder of the Group in [illegible] discusses the Buddhist perspective. Thu., Mar. 8, 5-6 p.m. IEAS Conference Room, 2223 Fulton St., sixth floor, Berkeley. 510-642-2809. IEAS.berkeley.edu.

Tracie McMillan: "The American Way of Eating" The food journalist discusses her new book about her undercover investigation into how food in the US is grown, sold, cooked, and eaten. In the library. Wed., Mar. 14. [illegible] North Gate Hall, UC Berkeley, Berkeley.

LITERARY EVENTS

Alameda Book Club Meets in the library's family study room. Second Tuesday of every month, 6 p.m. Free. Alameda Free Library, 1550 Oak St., Alameda. 510-747-7777. CityofAlamedaCA.gov/Library

Alameda's Young Adult Book Club Discussing Suzanne Collins' *The Hunger Games Trilogy*. For ages 13 and up. Tue., Mar. 13, 4 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. BooksInc.net/Alameda

Gill Thorne and [illegible] [illegible] Reads from her memoir *Longing for Elsewhere: My Irish Voyage Through Hunger, History and High Times*, while [illegible] reads from *A Prayer for the Alameda*. Thu., Mar. 8, 7 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777. BooksInc.net/Berkeley

Book Into Film Discussing the film *127 Hours*, based on the memoir *Between a Rock and a Hard Place*. In the third floor Community Meeting Room. Sun., Mar. 11, 2:30 p.m. Berkeley Public Library, Central Branch, 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

Book Reading The creator of the Aimée Leduc mysteries reads from her latest installment, *Murder at the Lanterne Rouge*. Tue., Mar. 13, 6 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

The Diesel Readers Discussing Tolstoy's *The Master and Man*. Mon., Mar. 12, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com

Oakland Dimond Book Club [illegible] monthly literary circle for adults. Second Sunday of every month, 6:30-7:30 p.m., free. Oakland Public Library, Dimond Branch, 3565 Fruitvale Ave., Oakland. 510-482-7844. OaklandLibrary.org.

Elmhurst Library Teens Fiction Book Club Call Sharon McKellar for monthly title ideas. 510-615-5731. Second Tuesday of every month, 4 p.m. Free. Oakland Public Library, Elmhurst Branch, 1427 88th Ave., Oakland. 510-615-5727. OaklandLibrary.org.

Overdrive Workshops Learn how to download library materials onto your eReader. Thu., Mar. 8, 4:30-6 p.m. Kensington Library, 61 Arlington Ave., Albany.

First Person Singular's Read The theme of this month's [illegible] open mic: "Mistakes Were Made: Swings of the Fox." Sun., Mar. 11, 1 p.m. $3. St. Alban's Episcopal Church, 1501 Washington Ave., Albany. 510-525-8716.

Fred Wolinsky Discussing and signing copies of his new book, [illegible]. Sat., Mar. 10, 2 p.m. Barnes & Noble, 5604 Bay St., Emeryville. 510-547-0905. BarnesAndNoble.com

Ernest Murphy and Larry [illegible] The duo read from their respective works of poetry as part of the Lost Word Reading Series, followed by an open reading. Fri., Mar. 9, 8 p.m. Rooz Cafe, 1918 Euclid St., Berkeley. 510-841-0214.

Book Rock and Speakeasy 3rd Thursdays Open mic poetry, followed at 10:30 p.m. by dancing, poetry, [illegible], free art, and more. Thursdays, 7:30 p.m. [illegible] Eastside Cultural Center, 2277 International Blvd., Oakland. 510-533-6629. EastsideArtsAlliance.com.

Jonathan Evison and Joshua Mohr Discussing *West of Here*. Tue., Mar. 13, 7 p.m. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com

Kim [illegible] Reading from the book *Reverend America*. Thu., Mar. 8, 7:30 p.m. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley & Oakland. 510-649-1320. PegasusBookstore.com

Lawrence Ferlinghetti The artist presents his new work, [illegible] in three lithographs [illegible] Wendy Cadden, [illegible], and others. Sat., Mar. 10, 4-6 p.m. Kala Art Institute Gallery, 1060 San Pablo Ave., Berkeley. 510-841-7000. Kala.org.

Meredith Maran Reading from the novel *A Theory of Small Earthquakes*. Thu., Mar. 8, 7 p.m. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com

Rockridge Branch Book Club Discussing Gail Caldwell's *Let's Take the Long Way Home*. Wed., Mar. 14, 7 p.m. Books Inc. Alameda, 1344 Park St., Alameda. 510-522-2226. BooksInc.net/Alameda

Not Your Mother's Book Club Presenting "Music and Murder and Thoughts" with authors Lisa Price, [illegible], and [illegible]. Wed., Mar. 14, 7:30 p.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777. BooksInc.net/Berkeley

Second Saturday Soup A poetry-writing [illegible]. Second Saturday of every month, 10 a.m.-noon. Continues through June 9. 925-389-5527. PoetaLuna.com. Firehouse Arts Center, 4444 Railroad Ave. Workshops 925-846-8067. PleasantonArtsFoundation.org.

Story Hour @ the Library With *New York Times* writer [illegible]. Thu., Mar. 8, 6-8 p.m. 510-643-7087. StoryHour.Berkeley.edu. Morrison Room, 101 Doe Library, Berkeley. 510-64[illegible]

Through Thick and Thin Book Club Discussing Maureen [illegible]. Sun., Mar. 11, 11 a.m. Books Inc. Berkeley, 1760 Fourth St., Berkeley. 510-525-7777. BooksInc.net/Berkeley

[illegible] Reading Reading from the book *Gatsby* in the [illegible] Room of the university library. Wed., Mar. 14, 7 p.m. Cal State East Bay, 25800 Carlos Bee Blvd., Hayward. 510-885-3000. CSUEastBay.edu

Valley of Alameda & Oakland View a book on display with photography by Ken Light and the [illegible] Light. Through May 25. Center for Photography, Northgate Hall, Graduate School of Journalism, Berkeley.

Women, your book [illegible] Alameda Mujeres in Latin American Song and Poetry Singers [illegible] and Maria [illegible] and poet Nina Serrano pay tribute to women. Sat., Mar. 10, 8:30 p.m. $14-$16. La Peña Cultural Center, 3105 Shattuck Ave., Berkeley. 510-849-2568. LaPena.org.

Write for Your Life Writing as meditation, whereby participants write in response to a reading at the beginning of the session. Reading aloud to the group is optional. Mondays, 9:15-11:45 a.m. Berkeley Unitarian Universalist Church, 1 Lawson Rd., Berkeley. 510-525-0302. BUUC.org

Zine Variety Book With readings by Tomas Moniz, [illegible] and Matt Nassif, live music by [illegible] and Jon Bueno, and vinyl spinning by DJ Sam. An [illegible] for the zine-themed art show Paper Trails. Fri., Mar. 9, 8-10 p.m. EndlessCanvas.com. Actual Cafe, 6334 San Pablo Ave., Oakland. 510-653-8361. ActualCafe.com ●

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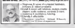

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Joan Ellis and Patrick Hooker have spent the last decade as private chefs.

Chris Duffey

FOOD FIT FOR A MUSEUM

Babette at the Berkeley Art Museum goes beyond standard institutional fare.

By Jesse Hirsch

Cafe rule: Never judge a museum on the quality of its food service. Museum cafes often have the drab aesthetics of a hospital cafeteria, the muffin-and-salad menus of a lunchtime grab-and-go, and the inflated prices of an airport. When there's nowhere else to eat, there's little incentive to improve. Which is why it's so refreshing to unearth Babette, a tasteful oasis inside the Berkeley Art Museum.

Babette, which took over after Remedy Coffee's short-lived tenancy (Cafe Muse before that), is the first retail project of local chefs Joan Ellis and Patrick Hooker. If their names sound unfamiliar, it's because they've spent the last decade off the mainstream grid, catering and being private chefs for moneyed clients — Google users, etc. — here and in Silicon Valley. Ellis and Hooker had planned to open a high-concept restaurant/organic grocery/housewares shop in Temescal called Babette's Table, but the BAM space proved irresistible.

The museum cafe received a modish revamp during the prior occupancy. Ellis and Hooker then softened Remedy's sleek, über-modern design with touches of home. Large concentric light fixtures, resembling German art or set pieces from the movie 2001, now beam down on scattered flowers and succulents. A new set of cushioned lounge furniture complements a grid of angular tables and chairs. A stark cement wall is brightened with dozens of air plants. Even the Babette logo, a snappy mid-century throwback with Futura font and table-and-chair silhouettes, occupies that middle ground between minimalism and warmth. Perfect for a museum, no?

To gain insider perspective, I invited Alexa Coe, a museum acquisitions writer and former curator in New York, to lunch at Babette. Having spent more time in museums than anyone I know, Coe has ceased to expect anything besides base-level sustenance; even museums with world-class collections will often skimp on the food. She's seen more than her share of shrink-wrapped sandwiches, unripe bananas, and crumbly muffins, plunked onto cafeteria trays from behind a sneeze-guard.

Coe came up with five basic requirements for a successful museum cafe. Here's how Babette fared.

1) **Stays on theme.** Museums typically have a common aesthetic, or at least a theme (e.g., Jewish, contemporary, natural history, etc.). Every now and again, Coe finds a thoughtful institution that weaves this motif into its cafe. The Asian Art Museum in San Francisco, for instance, offers pan-Asian fare like kelp salad, Burmese noodles, and kimchi. Similarly, Babette's rustic, seasonal, locally sourced menu is perfectly suited for a major Berkeley institution — the same museum that hosted Chez Panisse's fortieth anniversary last summer.

2) **Doesn't weigh you down.** If mealtime lands midway through your museum visit, a heavy, carb-loaded meal is like strapping on a pair of lead boots. Coe suggests protein-packed sustenance that won't make you logy or slow your roll. At Babette, a Becker Lane bacon sandwich, served with roasted red peppers, arugula, and aioli on a toasted Acme torpedo roll was served with a small hillock of delicious slaw. Or you could get a generous bowl of mixed greens, pear slices, walnuts, and Point Reyes blue cheese, served under a house-made shallot/red wine vinaigrette. Babette's rotating menu features items like these, well-suited to jettison you back into the galleries.

3) **Power sweets.** Sometimes, in lieu of real food, Coe craves a quick, sugary jolt to pick up her energy — a cupcake or cheese Danish will do the trick. Babette's baked goods selection was a little frou frou to fit the bill. Items included a rosemary fig puff pastry with a sprinkling of sugar crystals, or a buttery apricot scone infused with masala spices. These items established Babette's baking chops — Ellis ran a San Francisco artisan bakery in the Nineties — but they were subtle and refined, barely registering as sweets. Although I enjoyed them, a cinnamon bun might have been in order.

4) **The perfect tart.** Through hundreds of museum visits, Coe says tarts seem to be the universal thread at every cafe. This unassuming baked good now serves as her unofficial benchmark for comparison. We tried a savory tart made from golden beets, olives, pine nuts, feta, and ricotta, an adept layering of ingredients on a flaky, butter-rich crust. Though it could have used an oven warming, it was otherwise flawless.

5) **Soothing.** After a few hours wandering through low-lit, near-silent galleries, Coe often wanders out in a trance. She needs a mellow reentry to the outside world, without loud noises or erratic motion. Babette is the perfect transitional space: As diffuse, tree-filtered sun peeks through the long front windows, Elvis Costello and Tom Waits play on the turntable (real records!). Tranquility pervades the space; it's easy to find excuses to linger.

Babette clearly nails most of those criteria for a successful museum cafe. But here's the kicker: Thus far, most of Babette's patrons have not come from the museum. With its own entrance facing Durant Street, you don't have to walk through the BAM lobby to enter the restaurant; many customers wander in from elsewhere.

Babette opens at 8 a.m. weekdays, and UC Berkeley students have been filling its seats for well-prepared, down-home breakfasts — bacon, egg, and cheese sandwiches, steel-cut oatmeal with maple syrup, apricots, cranberries, and toasted pistachios, baked goods, and pour-over Ritual coffee. Weekday lunches have also been busy. But on the weekends, when art lovers pull on their sensible shoes for a jaunt through the galleries, Ellis said business is lousy. A theory: Is Babette so successful at bucking the conventions of its genre that people don't know it's part of the museum? There's more than a little irony at play here. ■

Jesse.Hirsch@EastBayExpress.com

Babette

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Sample Menu

Mixed-Green Salad with Pears, Walnuts, Pt. Reyes Blue Cheese	$7
Tart with Roasted Golden Beets, Olives, Pine Nuts, Ricotta, Feta	$8
Becker Lane Bacon Sandwich with Roasted Red Peppers on an Acme Roll	$10
Bacon, Egg, and Cheese Breakfast Sandwich	$7
Assorted Pastries	$3.50

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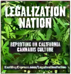
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WHAT THE FORK

GLUTEN-FREE AND BIKE-DELIVERED

Plus the Oakland Museum's cafe pales in comparison to Berkeley's.

By Jesse Hirsch

If you fail to be at all charmed by bike-powered entrepreneurship, then your little Fork heart may well be beyond redemption. Whether it's an eco-powered three-wheeler serving up tacos and breakfast burritos (El TacoBike) or shade-grown coffee beans delivered by former Wall Street Guys (Bicycle Coffee), bike delivery gives a twee boost to any product's appeal.

Bread Srsly, the wheel-propelled new venture by Sadie Scheffer, gets further charm points with its "meet cute" backstory. Scheffer, a former engineering student, started tinkering with gluten-free baking recipes to win the heart of a boy (awwww). She churned "many a batch of uninspiring GF toast" with the object of her affection before finding a recipe that worked.

Later, when she got more serious about baking, Scheffer started having unpleasant reactions to some of her ingredients, namely tapioca starch, potato, and garbanzo. This spurred her onto a new mission: creating bread for people with all types of dietary restrictions. Her breads are now free of wheat, dairy, egg, nut, soy, potato, and tapioca. She also bakes custom loaves for customers with uncommon sensitivities.

I recently tried some of Scheffer's apricot cinnamon bread, and some lemon poppyseed muffins. They're dense, heavy-duty numbers, subtly flavored and not too sweet. A bit hearty for my taste, but they weren't too bad toasted up for breakfast with a little butter (I'm sure a non-dairy substitute would work, too). Also: Nothing beats an old-timey home bread delivery.

Scheffer bikes her goods all over the East Bay on Thursdays. Visit BreadSrsly.com to preorder.

Tough Times at the Blue Oak Cafe

This week's review was initially going to be a battle royale between Oakland and Berkeley to determine which city has the best museum cafe. The contest would have pitted Babette at the Berkeley Art Museum against the Oakland Museum of California's Blue Oak Cafe. As it turned out, they weren't playing in the same league.

During the Oakland Museum overhaul in 2010, Blue Oak was installed with Chef Robert Dorsey (Bay Wolf, Blackberry Bistro) running the kitchen. "The way to the heart of the Oakland Cultural Renaissance may well be through the palate," said Dorsey in a loquacious press release. "What an amazing affirmation of the importance of food to the stories of our state to have a restaurant … embedded in the beautifully refurbished museum."

The Blue Oak Cafe would offer items like Dorsey's signature shrimp and grits, Thai curry noodles, and grilled portabella mushrooms, a welcome departure from milquetoast museum food. Ingredients would be sourced locally (of course), with some coming from a community garden Dorsey planned to start.

Bread by bike

Jesse Hirsch

But when I arrived at Blue Oak on a recent Wednesday afternoon, I got "cafeteria food" vibes from the start. The first thing I saw was a refrigerated cooler filled with pale, packaged salads and soda. Behind the counter, small, pre-made sandwiches sat shrink-wrapped on sheet pans. An industrial vat of potato leek soup burbled near the cash register, next to a basket of green bananas.

I ushered my lunch date outside to the sunny patio for a meal that was … singularly unremarkable. Cold grilled chicken and tri-tip sandwiches were served on dry food-service focaccia squares. The red tint of an achiote marinade gave visual personality to the otherwise dull chicken in a sandwich you might get at Starbucks. The tri-tip fared about the same.

The soup was fine, if a bit grainy, followed by the Charlie Brown Christmas tree of side salads: It was teeny tiny, soupy with vinaigrette, half the greens were wilted, and the one singular tomato wedge was rock-hard. The meal's brightest spot was dessert: a moist vanilla bean cupcake with buttercream frosting and white chocolate bits, and a tangy little lemon bar flaking off light, buttery shards of crust.

When I asked to speak with the chef, I was directed to a woman who said, "Are you from the newspaper? I have a story for you!" This woman, who gave only a first name of Niloufer, had taken over chef duties after Dorsey left in December. She said the departure had come as a shock, as his food had been popular and he was much loved by everyone in the kitchen.

Dorsey is still listed as the Blue Oak chef on both his personal website and the Oakland Museum's, so I had expected his cuisine on my visit. Now the standard-issue cafeteria food seemed more understandable. Niloufer said she's still learning how to run her own kitchen, and she clearly deserves a little room to grow. (Dorsey told me by phone that he's now working on a community garden at the Lake Merritt Garden Center, as well as an undisclosed project in Orinda.)

So if you find yourself hungry at the Oakland Museum anytime soon, baked goods are probably your safest bet — Niloufer interned at Chez Panisse's pastry program before coming to Blue Oak. ●

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This column is culled from our blog of the same name.

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RESTAURANTS & CAFES

Breakfast and Brunch Spots

Au Coquelet Cafe
[illegible] University Ave., Berkeley, 510-845-0433. With ample elbow room, abundant light and an affable, laid-back vibe — and a head-scratchingly wide array of well-cooked, budget-portioned, affordable food and drinks — from breakfast burritos to rainbow trout to burgers to cappuccino to exotic cocktails such as Moscow Mules — Au Coquelet is the primordial cafe. It's how cafes were meant to be. The dining room is perfect for meetings given its convenient location and widely spaced tables. In the front room, facing onto University Avenue, a bigger coffee drinks accompany in-house-baked pastries. Croissants are never more than one hour out of the oven, and the big, chunky brownies might just be Berkeley's best. $

Aunt Mary's Cafe
4640 Telegraph Ave., Oakland, 510-601-9227. With national attention on Temescal as a funky eating destination, restaurant owners in the North Oakland neighborhood must be feeling the pressure to charm both the locals and the occasional tourist curious about the buzz. The menu of this casual breakfast-and-lunch spot takes inspiration from the owner's Texas boyhood and Georgia-born uncle, a mix of cornbread South and chili-spiked Tex-Mex. Overall, the food is tasty and plentiful, even if the kitchen sometimes loses sight of crucial details. Some of the best stuff is deep-fried, like the New Orleans rice fritters called calas. The house-baked breads and pastries are gems. $-$$

Cafe M
1792 Fourth St., Berkeley, 510-526-4429. Creative renderings of classic egg dishes, pancakes and French toast are the main event at this comfortable, kid-friendly spot on Berkeley's Fourth Street. Cafe M (the "M" is for Masarweh, as in Doyle Street Cafe co-owner George Masarweh) also serves lunch and dinner, but breakfast is its finest hour. Noteworthy options include the basic breakfast and the blueberry buckwheat pancakes, and happily there's a Peet's coffee and tea to wash it all down. $$

Cafe Yesterday
1822 University Ave., Berkeley, 510-486-0[illegible]. Cafe Yesterday houses Berkeley's most comprehensive cereal bar. In this mellow, newly built, spic-and-span space, vinyl records spin retro sounds over a candy snack and gleaming wooden tables set magnificently far apart. Go wholesome (oats, fruit, seeds, Special K, granola, nuts) or straight into sugar shock (Fruity Pebbles, Cap'n Crunch, Cocoa Puffs, caramel sauce, chocolate chips, Gummi Bears). A well-rounded menu also includes salads, sandwiches, bagels, burritos, house-baked pastries, and fair-trade coffee. A portion of the nonprofit cafe's proceeds is earmarked for programs benefiting local artists and the homeless. $

Cock-A-Doodle Cafe
719 Washington St., Oakland, 510-465-5400. Packed with hipsters and a diverse crowd that feels hella Oakland, Sunday brunch here is a party. No wonder: this neo-Americana Victorian-storefront cafe serves up some of the city's brightest tasting morning food — like ceviche Benedict, with its roasted pepper-coconut sauce and sparkly heaps of shrimp, jalapeño, and mango. Lemon-ricotta pancakes are dense and custardy while graham-cracker crusted French toast is sponge-cake light. Stick with the a.m., though: the weekday lunch show is on the clunky side. $-$$

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Fatapple's
1346 Martin Luther King Jr. Way, Berkeley, 510-526-2260; 7525 Fairmount Ave., El Cerrito, 510-528-3433. The design of this beloved diner-with-bakery-counter may be an unlikely study in Eighties postmodernism — all deconstructed walls and primary colors — but the food is as traditional as the bakery's signature apple pies. Breakfast is popular, and the burgers, meatloaf, and gravy-drizzled turkey dinners are all fine versions. But the soul of this place resides in impossibly thick olallieberry milkshakes and seriously crispy onion rings. $-$$

FIVE
2086 Allston Way, Berkeley, 510-225-6055. Chef Scott Howard stages fresh, vibrant flavors out of classic American dishes at the Hotel Shattuck Plaza's fantastically appointed restaurant. Local, organic, absolutely fresh ingredients star in dishes like roasted oysters with spinach and brandy; crispy fried squash blossoms stuffed with goat cheese; lamb loin wrapped in chives, spinach, and panko crumbs; and a lush butterscotch pudding stuffed with crunchy peanut brittle. Imaginative wine and cocktail list. $$$

Guerilla Cafe
1620 Shattuck Ave., Berkeley, 510-845-2233. Maybe the coolest place in the East Bay to ingest caffeine. The look pays tribute to Seventies Afro activism, with rousing art by Bay Area artists and props to cultural icons like Nina Simone and Assata Shakur. Prices are North Berkeley-steep, but considering the coffee is organic, produce is from local farmers' markets, and the waffles are great, you won't mind a little shelling out. $

Homemade Cafe
2454 Sacramento St., Berkeley, 510-845-1940. This corner spot still has a drift to Seventies flavor amid its woodsy homeliness you can still smell the patchouli. Crowds still descend for weekend breakfasts of the old style: eggs, pancakes, potatoes, and nobody smirks when you whip out the ketchup. Expect to sit and wait a spell. $

Jimmy Bean's
1290 Sixth St., Berkeley, 510-528-3435. Its lovably garage-like Jimmy Bean's marries the blue-collar soul of Gilman Street to a foods-of-the-world culinary sensibility that's pure Berkeley. Show up for breakfast for silver-dollar pancakes and omelets garnished with lemon-laced green chutney, or at lunch for the delectable lamb sandwiches and jerk-chicken lavash. Dinner is mellower, without the crush of hipsters and mechanics that makes this place feel essential to the neighborhood. $-$$

La Note
2377 Shattuck Ave., Berkeley, 510-843-1535. Earth-toned decor lends a Provençal air, while a casual and often elbow-to-elbow crowd revels in its belief that no amount of Frenchification is enough. A garden patio lures brunchers who seek [illegible] egg [illegible], pancakes, baguette sandwiches, and more. Dinner specialties such as spicy merguez sausage and ratatouille really do resemble what you'd find on a menu in France. $$

Paisan
2514 San Pablo Ave., Berkeley, 510-649-[illegible]. The thin-crust pizza concept from the Ka Restaurant Group (Sea Salt, T Rex, Lalime's, etc.) serves a sort of hybrid Neapolitan-NorCal pie, showcasing farm-fresh produce and high-end proteins on the chewy sort of crust Californians seem to prefer. The space is handsome, with exposed brick,

RECENTLY REVIEWED

Haven

44 Webster St., Oakland, 510-663-4440. The latest outpost of Daniel Patterson's burgeoning empire fails to match the hype, despite the star power of chef Kim Alter (Ubuntu, Manresa). The Jack London Square post warehouse design has some cool touches, and much of the menu is plated beautifully. Yet service often falters, many dishes are served with basic errors, and other items are overwrought and fussy. It's possible that Haven may streamline its service and menu issues, but at price points this high, no one wants to play the guinea pig. $$$

Amba Falafel

6501 Moraga Ave., Oakland, 510-339-5500. This Montclair falafel house has a strange duality. On one hand it is a fully kosher, Sabbath-observant restaurant that serves as a community hub for Bay Area Orthodox Jews. On the other, it's part of Jonathan Wornick's ambitious plans to create the nation's first Israeli street food chain. The falafel and hummus are fresh and tasty, and the sabich fried eggplant sandwich is a less familiar winner. But unless you're strictly kosher, skip the pizza — American fast food items were added to the menu primarily to appease the strictly observant. $

Kiraku

2566B Telegraph Ave., Berkeley, 510-848-2758. Izakayas, the Japanese restaurants serving snacky items to munch on while you down beer and sake, have been in full bloom for a while in San Francisco. But in the East Bay, Kiraku's owners Daiki and Susan Sato feel like pioneers of the form. That's not to say they're izakaya purists — they add European, Chinese, and Korean flair to their stable of bar nibbles. This tiny spot has become a late-night favorite for off-work local chefs, hungry for diverse and compelling items like New Zealand deer tataki, foie gras dollop, and sweet tea blancmange. But take caution: As with tapas, Kiraku's small plates can quickly add up to a big bill. $$

Pikanha's

25 W. Richmond Ave., Richmond, 510-237-7585. You'll need to gear up for a full night at Pikanha's, the East Bay's only rodizio-style Brazilian churrascaria. For a reasonably affordable fixed price, a fleet of revolving waiters serves you up nearly a dozen grilled meats at a breakneck pace. A few tips: Skip the hot buffet, drink plenty of water, and eat a little salad with your carne. The meat comes from predictably murky sources, and there's a lot of inconsistency from cut to cut, but at these prices you should expect more of an adventure than a gourmet meal. $$

Red Buffalo

2015 Market St., Oakland, 510-832-8828. Deep in West Oakland's Old Town neighborhood sits this mysteriously excellent takeout spot, a mix of bulletproof glass and old-timey kitsch decor. The wings are moist, tender, and full of meaty flavor, not to mention large for a standard broiler hen. The sizzling hot wing, made with a combo of Trappey's fire sauce and fresh jalapeños, bowls you over with its intensity. The smoky chipotle wing is also a scorcher, with a bit less vinegar in the sauce. Both hot wings have pepper pieces embedded in the skin, a nod to thoughtful preparation. The menu also includes a range of Philly cheesesteaks and a deep-fried Twinkie with chocolate and strawberry dipping sauce. $

Wing Town Cafe

1460 High St., Oakland, 510-842-3510. Wing Town Cafe is a small family-owned wingery tucked into a ramshackle shopping plaza anchored by a Mi Pueblo supermarket. It may not offer pasture-raised organic meat, but the fresh, not frozen chicken doesn't give off any strange chemical artifice. The meat runs a little dry, but the skin has a pronounced crispness, browned on the edges. Lemon pepper is the top seller, but the hot wing is solid, and the house wing is a custom blend of hot sauce, a thick molasses barbecue, and garlic. Interesting if not wholly successful. $

rough timbers, and floor-to-ceiling windows looking out on San Pablo Avenue, but the quality of the pizzas varies (rule of thumb here: the more toppings the better). The day starts with a casual breakfast featuring Blue Bottle coffee, sweets from the Ici pastry department, and a couple of egg dishes. $$

Rick & Ann's Restaurant and Catering

2922 Domingo Ave., Berkeley, 510-649-8538. Renowned for its kid-friendliness, this place, a longtime fixture of the East Bay, has down-home cooking down pat. Breakfasts include a savory tofu scramble and potato-cheese pancakes; at dinner, which is slightly less consistent, diners tuck into burgers, mac 'n' cheese, vegetarian chili, a kickass chicken pot pie, and full-fledged entrées like braised short ribs with polenta. Warning: Weekend brunch attracts the kind of lines you see at amusement parks. $$

Sunny Side Café

2136 Oxford St., Berkeley, 510-845-9900. Helming the kitchen is scientifically trained, self-described "Eco-Chef" Aaron French, who traveled the world studying fragile ecosystems before becoming a full-time chef at the original Sunny Side on Solano Avenue. The Berkeley restaurant opened in 2006 offering breakfast, brunch, and lunch with an eye to seasonality and sustainability. Among a wide range of sandwiches, egg dishes, and other daytime dining classics, highlights include crispy-outside home fries and many versions of eggs Benedict, topped with house-made Hollandaise. French's signature dish is the Alameda ham (or other savory ingredients) sandwiched between two French toast slices, topped with two eggs, Hollandaise, and a balsamic reduction. $$

The Vault

2450 A[illegible] St., Berkeley, 510-595-9600. Enormous sunny restaurant dishing up healthy, hearty breakfast and lunch fare that's a cut above. The chef gives only a few nods to contemporary California cuisine — garlic-basil spread on the burgers, an eggplant and zucchini sandwich, a selection of fruit smoothies. But the West Coast influence shines through in the fresh flavors, fresh ingredients, and food that's light on grease. $-$$

Westside Bakery Cafe

2570 Ninth St., Berkeley, 510-845-4852. This longtime West Berkeley cafe/bakery/hangout is now open for dinner with a full but not upscale (yet affordable) California-cuisine bill of fare, and a kitchen that often lives up to the menu's aspirations. Begin with the extra, soul-lifting Aztec hominy avocado soup, try the tender leg of lamb or the marvelous spicy-creamy pulled pork with polenta at entrée time, and finish things off with the simple yet satisfying fruit-oatmeal crisp. Brief wine list, perfunctory surroundings. $$$

Price Key

Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $ — up to $10 per person; $$ — $10-$25; $$$ — $25-$50; $$$$ — more than $50

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LAST CALL

HONORABLE MENTION

Emeryville's latest and greatest bar

By Ellen Cushing

Ellen Cushing

The Queen Anne's Revenge is like a way-better margarita.

Alex Smith has a saying, or maybe it's more like a credo: "high quality but not high falutin'." He's generously taken a moment during the Friday-evening rush to explain the ethos behind Honor Bar, his latest venture, and his elaboration: With Honor, he, along with his partners — who include Jordan Grosser of Stag Dining Group in the kitchen and Toby Stuart as director of finance — wanted to create a low-key, local-oriented, gastropubby sort of place that maintains "commitment to quality without, you know, being this cocktail palace." That means no secret passwords, no proscriptions on vodka cocktails, no deliberately surly bartenders — just, as Stuart would later tell me, "the best part of the San Francisco cocktail scene but without the baggage."

Just about two months old, Honor Bar is already insanely good — by far the best reason to go to Emeryville right now — and it is, consequently, deservingly popular. As Smith speaks, he's surrounded by a whirr of activity: uniformed servers dart past with big plates of steaming fried chicken and glistening oysters; efficient, friendly bartenders shake and stir and pour and garnish; customers crowd around the bar, waiting patiently for their own chance at glistening oysters and efficiently friendly-mixed cocktails.

Honor is a warm, squarish, surprisingly large room anchored by a massive, elliptical bar and several small tables arranged around it in that perfectly space-efficient but uncrowded way. Designwise, the space manages to fall somewhere between a saloon and a tiki bar: There's a lot of wood and very little natural light; vintage signs line the walls; a *Creature of the Black Lagoon* pinball machine occupies a corner; and two unobtrusive muted TVs mounted above the bar (playing, on two occasions, various *Austin Powers* iterations) add a comfortable rec-room sort of feeling. True to Smith's promise, it's inviting and not overly trendy, but there's an attention to detail here that manifests itself in lovely, subtle ways: The bar, for example, is a thing of true beauty: solid, dark red, and faintly glittery from faraway, it looks like the kind of cheesy Formica countertop you'd find in a Fifties-style diner, but up close it becomes clear that it's real granite. (Underneath it, there's an inch-and-a-half-thick layer of shag carpeting, a wholly unnecessary little Easter egg for the bare-legged and fidgety.)

Honor Bar
411 Powell
St. Emeryville,
HonorBar.com

That doesn't end with the design, either. The food comes executed with surprising grace despite the fact that many dishes contain at least two different kinds of animal fat, and even though a bar with cocktails this good could easily phone it in in the food department. Fries ($3.50) are liberally spiced with fresh herbs and served pillow-fluffy and piping hot in gingham-lined bowl; the unctuous, fatty bone marrow entrée ($10) comes with a completely gratuitous and utterly delicious dish of bacon relish and a pile of grilled bread, and so on. The staff, meanwhile, act almost like fine-dining waiters rather than bartenders, meaning they'll fill your water glass upon arrival, inquire nicely and not pushily as how you're enjoying everything, sense as if by magic when you're ready for another. This is so satisfying that you have to wonder why all bars don't do this.

Cocktails are divided into two categories (shaken and stirred), are all priced at $10, and are uniformly among the best I've had in a very long time. Bleeding Monarch (Buffalo Trace bourbon, campari, orgeat, passion fruit, and balsamico amaro, said to be the bar's most popular drink) was an appropriately tikified, delightfully complex, surprisingly strong cocktail, the bourbon cutting the sweetness of the fruit nicely. The Queen Anne's Revenge, on the other hand — house-infused hibiscus gin, grapefruit marmalade, egg white, ginger beer, and lemon — was like a way-better margarita: sour and frothy where the Monarch was dense and spirituous. It's my current nomination as the universal replacement for every other sweet-sour-and-summery drink on the face of the planet. And finally the Hindsight: 209 gin, carrot, bergamot, coriander, ginger beer, and lemon, served peach-colored and pungently fragrant in a tall glass with a bright lemon slice. At this point, it's been four days since I tried this drink, and I'm still thinking about it. Like the shag carpeting, or the service, or many, many other things at Honor, it's one of those brilliantly simple/simply brilliant ideas that seems so obvious once you see it that you're shocked no one else has thought of before: refreshing, well-mixed, and unapologetically herby, with a pleasantly long finish and completely unique flavor. Whether Smith likes it or not, Honor is, without a doubt, a cocktail palace. ●

Ellen.Cushing@EastBayExpress.com

FOOD & WINE

CULINARY & WINE

Berkeley Wine Festival Wine [illegible] and director of wine making [illegible] Parker shares news from the Joseph Phelps Vineyards freestone project. With a four-course dinner accompanied by wine, including the famous Bordeaux blend Insignia. Wed., Mar. 14, 6:30 p.m., $150. Claremont Hotel Club & Spa, 41 Tunnel Rd., Berkeley, 510-549-3008, ClaremontResort.com.

Chocolate and Zinfandel Weekend With wine produce and chocolate pairings, chocolatey [illegible] and more. [illegible] 11, 12-5 p.m., $5-$12.50. [illegible] Winery, [illegible], Livermore, 925-[illegible].

[illegible] [illegible] meats with a [illegible] Market and wine producers [illegible]. RSVP at least [illegible] days prior. [illegible]AlbanyCA.org. Second Monday of every Market, 7-8 p.m., free. Albany Community Center, 1249 Marin Ave., Albany, 510-524-9200.

Food 'n' Choice Workshop Phat Beets Produce hosts a workshop series in the market's [illegible], with weekly [illegible] in varying topics like [illegible] food preservation. Saturdays, 11 a.m.-noon, free. PhatBeetsProduce.org. North Oakland Farmers' Market, Arlington Medical Center Parking Lot, Oakland.

Japanese Food Festival and Stand [illegible] With sushi, sake, live entertainment, and more. Sun., Mar. 11, 5-8:30 p.m. Sequoyah Country Club, 4550 Heafey Rd., Oakland.

Artie Night [illegible] [illegible] ([illegible] including yuzu-and-cheese [illegible] and [illegible] with Market [illegible] as happy-hour prices, along with specialty [illegible] cocktails, wine, and beer. Thursdays-Saturdays, $10-20 [illegible] p.m. [illegible], 55 Webster St., Oakland, 510-444-1733, [illegible].com.

Monday Night Flight Night Featuring five 3-ounce pours of "Guess That Brew" with a [illegible] for matching the [illegible] flight. Hosted by [illegible] and [illegible]. Mondays, 5 p.m. Beer Revolution, 464 3rd St., Oakland, 510-452-2337, BeerRevolution.com.

Off the Grid A weekly food truck gathering on Shattuck Avenue at Rose Street. Berkeley. Wednesdays, 5-9 p.m.

Market Wine Tasting Weekly. Saturdays, Sundays, 1-6 p.m., free. MarketCellars, 1401 67th St., Emeryville, 510-[illegible], UrbanoCellars.com.

FARMERS' MARKETS

Alameda Farmers' Market With locally grown fruits and vegetables, plus family activities. Tuesdays, 9 a.m.-1 p.m., free. PCFMA.com. Alameda Farmers' Market, Haight Ave. at Webster St., Alameda.

BAHIA Farm Fresh Choice Community Produce Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free. 510-848-1704, EcologyCenter.org. Bay Area produce Festival for Advertisement, 3710 Eighth St., Berkeley, 510-525-1463, BAHIAInc.com.

Bayfair Market/Bayfair Choice Fresh produce supplied by local organic and European farmers. Saturdays, 9 a.m.-1 p.m., free. Bayfair Center, 15555 E. 14th St., San Leandro, 510-357-6000, ShopBayfair.com.

BYA Farm Fresh Choice Community Produce Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Tuesdays, 3:30-6:30 p.m., free. 510-848-1704, EcologyCenter.org. Berkeley Youth Alternatives, 1255 Allston Way, Berkeley, 510-845-9010, BYAi.org.

Frances Albrier Farm Fresh Choice Community Produce Stand Farm Fresh Choice runs produce stands in limited-resource neighborhoods. Wednesdays, 3-6:30 p.m., free. 510-848-1704, EcologyCenter.org. Frances Albrier Community Center, San Pablo Park, 2800 Park St., Berkeley, 510-981-5150, CityofBerkeley.info.

Fruitvale Farmers' Market With locally grown and produced fruit, vegetables, bread products, and more. [illegible] and EBT. Sundays, 10 a.m.-3 p.m., free. 510-535-6920. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART), Oakland, 510-534-8950, UnityCouncil.org.

Grand Lake Farmers' Market The weekly market hosts more than 70 producers, prepared food, and arts and crafts vendors. Saturdays, 9 a.m.-2 p.m., free. 800-897-3276. SplashPad.org/farmersmarket. Splash Pad Park, Grand Ave. and Lake Park Ave., Oakland, 510-238-7215, [illegible].com/Parks/Parks/Default.asp.

Hayward City Hall Produce Market A farmers' market featuring locally grown and produced foods from more than 35 [illegible] and specialty food purveyors. Saturdays, 9 a.m.-1 p.m., free. 800-897-3276, AgriculturalInstitute.org. Hayward City Hall Plaza, 777 B St., Hayward, 510-583-4000, Ci.Hayward.CA.US.

Kaiser Permanente Hayward Farmers' Market With vendors selling locally grown California produce at the main entrance to the hospital. Wednesdays, 10 a.m.-2 p.m., free. PCFMA.com. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh all-organic fruits and vegetables. Fridays, 10 a.m.-2 p.m., free. PCFMA.com. Kaiser Oakland, 3801 Howe St., Oakland.

Kensington Farmers' Market With [illegible] fresh flowers, an organic chocolatier, and products fresh from farm: fruits and vegetables, nuts, butters, bread, [illegible] fresh pasta, and seasonal [illegible]. The market also hosts live music and entertainment. Sundays, 10 a.m.-2 p.m., and 510-547-6611. KensingtonFarmersMarket.org. Colusa Circle, at the Circle, Kensington.

Laurel District Farmers' Market With certified organic produce from J&P Organic Farm and a youth-led prepared food booth called the Purple Lawn Café. Saturdays, 10 a.m.-2 p.m., free, 510-499-1898, FoodCommunityCulture.org. Laurel District Farmers' Market, 4013 MacArthur Blvd., Oakland.

Montclair Village Farmers' Market Featuring organic produce and European foods. Free parking in Village garage at the top of La Salle Avenue. Sundays, 9 a.m.-1 p.m., free. MontclairVillage.com/farmers_market.html. Montclair Village, LaSalle and Moraga Aves., Oakland.

North Berkeley Farmers' Market With breads, specialty foods, all-organic produce, and more for sale, along with special programs and events. WIC and EBT accepted. Thursdays, 3-7 p.m., and 510-548-3333, EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

North Oakland Arlington Produce Choice Produce Market With produce and other produce sold by more than ten producers, including Frog's Farm, Alchemy Coffee Collective, and more. Also hosts [illegible] swaps. Accepts WIC and EBT. Saturdays, 10 a.m.-3 p.m., free. PhatBeetsProduce.org. North Oakland Farmers' Market, Arlington Medical Center Parking Lot, Oakland.

North Oakland Children's Hospital Produce Choice EBT and WIC okay. Tuesdays, 2-7 p.m., free. 415-250-7951, PhatBeetsProduce.org. Children's Hospital & Research Center Oakland, 747 52nd St., Oakland.

Old Oakland Farmers' Market Farmers' produce, breads, fish and other ready-to-eat foods, along with plenty of samples. Fridays, 8 a.m.-2 p.m., free. Old Oakland Farmers' Market, 9th St. between Broadway and Clay St., Oakland, UrbanVillageOnline.com/markets/old-oakland.

Pacific Coast Jack London Square Farmers' Market With seasonal produce, greens, nuts, freshly baked bread, pastries, cut flowers, specialty foods, yoga classes, live music, and arts and crafts for kids. Sundays, 9 a.m.-2 p.m., free. PCFMA.com. Jack London Square, 99 Broadway, Oakland.

Richmond Farmers' Market With fresh, locally grown fruit, no Hayward Market [illegible], eggs, and other produce. WIC and SNAP accepted. Fridays, 8 a.m.-5 p.m., free. RichmondFarmersMarket.org. Richmond Farmers' Market, 24th St. and Macdonald Ave., Richmond.

Saturday Berkeley Farmers' Market With fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., free. 510-548-3333, EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley, 510-981-6950, Ci.Berkeley.CA.US/ContentDisplay.aspx?id=12700.

Richmond Farmers' Market California certified farmers offer seasonal produce, fruits and nuts, fresh-cracked eggs, baked goods, locally caught fish, fresh-cut flowers, and more. Sundays, 8 a.m.-1 p.m., free. 510-[illegible]. [illegible] Parking Lot, 5300 [illegible] Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus special programs and events. Tuesdays, 2-6 p.m., free. 510-548-3333, EcologyCenter.org. Derby St. (at Martin Luther King Jr. Way), Berkeley.

[illegible] Farm Stand The fresh farm stand, in the heart of the [illegible] Square neighborhood, features seasonal produce from regional farmers and select urban gardens, along with bulk dry goods and nutrition-related [illegible]. At 10720 MacArthur Blvd., Oakland. Mondays, 3-6 p.m., free. FoodCommunityCulture.com.

PICK

Zero-Waste Potluck

Bring a healthful dish to share at a [illegible] potluck for like-minded folks who care about safeguarding food and the environment. At the Sierra Club's San Francisco Bay Chapter office (2530 San Pablo Ave., Berkeley) on Friday, Mar. 9, the potluck provides a talk by John Beuttler, former conservation director of the California Sportfishing Protection Alliance. Among other topics, Beuttler will discuss the fragile state of local ecosystems that once supported thriving populations of [illegible], sturgeon, and striped bass. 6 p.m., [illegible] suggested donation. SanFranciscoBay.SierraClub.org. — *Anneli Rufus*

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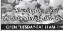

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YEAR OF THE FILIPINO

Make way for the islanders at this year's Asian American Film Festival

By Kelly Vance

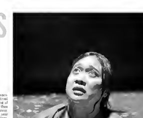
Like any other film festival dealing with new releases, the San Francisco International Asian American Film Festival is a bit of a grab bag. Some years are better than others in the festivalizing business, depending on the crop. When it's a slack year for new movies a festival can be a terrific bore. Add to this the Asian-American fest's built-in dilemma — between movies from Asia and the "made-in-USA" ones by Asian-American filmmakers — and it's no wonder that we never can quite predict what kind of time we're going to have when this event rolls around.

Confidentially, this year's festival had a slightly blank feel to it before we clapped eyes on Eduardo W. Roy Jr.'s ***Baby Factory***, a wry docudrama about everyday events at a Manila maternity hospital. Then we knew we'd hit pay dirt. Suddenly it's the Year of the Filipino.

Shot on location at Dr. Jose Fabella Hospital in Santa Cruz, Metro Manila, the frankly titled *Baby Factory* is fully scripted, but comes so close to documentary we have to keep reminding ourselves that Sarah, the central character, is played by an actress, Diana Zubiri. We follow Nurse Sarah on her rounds through the dingy, crowded, noisy public hospital, processing a constant flow of female humanity — with the non-actresses easily outshining the professionals in the personality department.

We could say it's writer-director Roy's commentary on the Philippines' outdated Roman Catholic attitude toward birth control — one woman has just given birth to her thirteenth, and there's a section of thirteen-year-old mothers — but it functions just as well as a tribute to the endless adaptability of poor people everywhere. Either way, the baby factory is tragic and comic at the same time, a place where abandoned newborns, adoption rackets, and a child born without a butthole coexist with the soap opera turns of Nurse Sarah's life, and everyone celebrates Christmas. *Baby Factory* plays March 9 at the San Francisco Film Society Cinema and March 12 at the Sundance Kabuki, both in SF.

Michael Collins' documentary ***Give Up Tomorrow*** offers a similarly frank view of another side of life in the Philippines, that of a criminal case that turns into a media firestorm. In 1997 in Cebu City in the Visayas Islands, a pair of teenage sisters went out one night. One of the girls was found raped, mutilated, and murdered; the other remained missing. Public outrage put pressure on the local police, and when a group of young men was arrested for the crime, one of them turned out to be Paco Larrañaga, the half-Spanish son of a family with connections to the richest segment of Philippine society.



The Woman in the Septic Tank satirizes everything in the Philippines.

In a country like the Philippines, where members of the slender-slice ownership class are typically separated from each other by two or three degrees at the most, the presence of young Paco, a middle-class mestizo whose father came from Barcelona (and still speaks Spanish at home), amongst his poor fellow defendants rekindled long-standing colonial class resentments in the newspapers and on TV. Matters were further inflamed when the family of the victims was revealed to have connections to a drug-dealing cartel as well as to then president Joseph "Erap" Estrada, subsequently driven from office on corruption charges. As if the case weren't contentious enough, at the time of the murder Paco was a student at a culinary school in Manila, and numerous witnesses swore that he was partying with them in Manila on the night the crime occurred in Cebu, 350 miles away on another island in the archipelago.

Filmmaker Collins has a compelling news story here — murder, gang rape, potential police malfeasance (the cops mishandled evidence), class antagonism, blaring headlines, and the impact of the official involvement of the Spanish government in Paco's case. Never mind that Collins admits, in a disclaimer, that he is a part of Paco Larrañaga's extended family. Or that, after his conviction and numerous appeals, Paco is still in prison, in Spain. The aptly titled *Give Up Tomorrow* screens Saturday, March 17, at the Pacific Film Archive in Berkeley.

From the hard-edged reality of *Baby Factory* and *Give Up Tomorrow* the Filipino parade takes a turn into fantasy of the sharply allegorical kind, with ***Fable of the Fish***. Lina (Cherry Pie Picache) and her husband Miguel (character stalwart Bembol Roco) come to Manila from the provinces, and can afford only a shack at one of that city's "smoky mountain" garbage dumps, where residents pick through stinking hills of refuse looking for something salvageable. Middle-aged, childless Lina still longs for a *bata* (child), although Miguel has long since given up hope and spends his evenings slurping rotgut Ginebra San Miguel with the drunks on the corner. Then, in the middle of a typhoon, as their hovel goes knee-deep in filthy water, Lina miraculously gives birth. To a fish. Precisely, a bangus or milkfish, whom she promptly names Miguelito. And her life is redeemed.

San Francisco International Asian American Film Festival

March 8-18 at the Pacific Film Archive and other venues

So goes director Adolfo Borinaga Alix Jr.'s mystifying, wonderful fishy fable (written by Jerry B. Gracio), related matter-of-factly with a trace of biblical flavor, as the new mother tries to provide for her scaly son despite a host of obvious difficulties, amid sweeping strings music and enough irony to carpet the Pasig River. This film has to be seen to be believed. You can do so at the PFA on Friday, March 9, at 7 p.m.

Strong and elemental as the previous three films are, they're only preambles for Marlon N. Rivera's ***The Woman in the Septic Tank*** (*Ang babae sa septic tank*), a movie-movie that satirizes, well, everything in the country, starting with people-of-the-slums movies like *Fable of the Fish*. In fact it would be best to hold off seeing this one until after you've caught the above three films — it'll ruin them instantly beyond repair.

One the most striking characteristics of Filipino culture is the fondness for making fun of others, and also themselves, with quick wordplay and a razor-like satirical style that amounts to a national passion. No one is safe, not even the entertainers themselves. Thus, when budding filmmakers Rainer (Kean Cipriano) and Bingbong (J.M. de Guzman) are spitballing screenplay ideas for a film about an impoverished woman who sells one of her children, the plot details appear onscreen as they imagine them, and they're riotously funny, reflecting on Filipino society from the point of view of young hotshot film-festival wannabes cynically calculating what international audiences want to see. The irony meter explodes.

Yes, that's the same Cherry Pie Picache from *Fable of the Fish*, running through Rainer and Bingbong's high-concept imaginations as poor mom Mila. She doesn't get chosen, though — the part goes to actress Eugene Domingo. For a moment, they picture *Walang Wala* (the film's Tagalog title, which translates as *No Nothing*) as one of those awful musicals that get made in the Phils. And the filmmakers, essentially rich kids who want to flounce around festivals in Milan and Toronto, get taught a lesson in location security when they investigate a photogenic shantytown. Absolutely hilarious and absolutely deadly. You'll have to go to SF's Castro Theatre to see *The Woman in the Septic Tank* March 11.

But of course there are worthwhile films from other places in this year's Asian American. One of the best bets in the lot is ***The Catch*** (*Gibier d'élevage*) from Cambodian director Rithy Panh, who did *S21: Khmer Rouge Killing Machine*. Panh and his largely non-pro cast revisit the Pol Pot years in the story of a black American jet pilot, shot down and captured by a cadre of juvenile Khmer Rouge fighters who put him in a cage in their remote village. The captive American, aka "Uncle Enemy" or "OK" (played by actor Cyril Guei), is dazed and confused. Not so his keeper Pang (Jhem Chuop), a pre-teen outcast anxious to prove his worth to Angka, the KR organization. *The Catch*, adapted from a Kenzaburo Oe short story previously filmed by Nagisa Oshima, shows March 14 at the PFA.

There are other notable movies screening at the PFA. ***11 Flowers***, a sensitive Chinese coming-of-ager by director Wang Xiaoshuai, evokes both *Stand By Me* and *Amarcord* in the misadventures of a provincial eleven-year-old boy during the Cultural Revolution of the 1960s. It plays the PFA on March 16. ***The Tsunami and the Cherry Blossom***, a documentary by English director Lucy Walker, looks at Japan's horrendous 2011 disaster through a gently philosophical lens, as you can see March 16 at the Archive.

And then there's ***I Am a Ghost***, in all respects a remarkable "horror" film from H.P. Mendoza, maker of *Colma* (this Saturday, March 10, 6:10 p.m. at the PFA). The departed soul of a young woman (Anna Ishida) paces the halls of a Victorian house seemingly searching for a way out. Short, perfunctory, hypnotic, looped scenes, dripping with atmosphere. Mendoza, hero of the 2006 SFIAAFF, is back. And so is the Asian American Film Festival. What a difference a few unforgettable movies can make. For up-to-date info visit: CAAMedia.org or BAMPFA.berkeley.edu. ●

Kelly.Vance@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, go to EastBayExpress.com or scan the QR code. Capsule reviews are written by J.R. Jones (J.J.), Ben Sachs (B.S.), and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to Jim.Cushing@EastBayExpress.com.

OPENING

The Ballad of Genesis and Lady Jaye Now it can be told: When avant-garde performer Genesis P-Orridge [illegible] Lady Jaye in 1995, they embarked on a series of body modification surgeries designed to make them more closely resemble each other. [illegible] (72 min.) (K.V.)

The Forgiveness of Blood In present-day [illegible] a deadly feud between two families of [illegible] threatens to dominate the lives of everyone concerned, especially young [illegible] siblings who are at first more preoccupied with [illegible] Joshua Marston, who made the penetrating *Maria Full of Grace*, once again demonstrates his affinity for [illegible] (Sindi Laçej) and [illegible] (Tristan Halilaj) [illegible] (109 min.) (K.V.)

Friends With Kids A funny thing happens with this seemingly lightweight [illegible] New York City couples. It grows before our eyes [illegible] (*Kissing Jessica Stein*) [illegible] Jason (Adam Scott) [illegible] Jon Hamm, Kristen Wiig, Maya Rudolph, and Edward Burns [illegible] (100 min.)

John Carter See next week's pan. (132 min.) (K.V.)

ONGOING

A Separation Trouble explodes when [illegible] (Sareh Bayat) arrives at the home of a Tehran family [illegible] writer-director Asghar Farhadi [illegible]

Showtimes Online

Movie showtimes and online ticket-buying at EastBayExpress.com, or by scanning the code below.

[illegible] (110 min.) (K.K.)

Act of Valor [illegible] (110 min.) (K.V.)

Albert Nobbs Glenn Close [illegible] 1982 stage role as a woman [illegible] Dublin [illegible] (113 min.) (K.V.)

The Artist [illegible] (100 min.) (K.V.)

[illegible] Michael Kelly, and Alex Russell. (83 min.)

Crazy Horse It's a long way from a High [illegible] *La Danse* [illegible] Frederick Wiseman's [illegible] (128 min.) (K.V.)

The Descendants [illegible] Alexander Payne and actor George Clooney [illegible]

[illegible] (115 min.) (K.V.)

Dr. Seuss' The Lorax This agreeable 3D musical [illegible] Danny DeVito [illegible] Betty White [illegible] Zac Efron [illegible]

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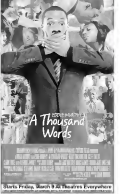
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MVT

Laurel Paul wrote the screenplay, [illegible] from Dr. Seuss' 1971 [illegible] Jonathan Brink. (94 min.) (K.V.)

[illegible] Spirit of Vengeance In a sequel to the 2007 hit, Nicolas Cage [illegible] his role as the Marvel hero who in this [illegible] some out of hiding in order to stop the devil from taking a [illegible] boy and wreaking havoc. Directed by Neveldine/Taylor, written by Scott Gimple, Seth Hoffman, and David S. Goyer and [illegible] also starring [illegible] (95 min.)

[illegible] Thriller [illegible] kidnapping [illegible] game [illegible]. Directed by Hector [illegible] written by Allison [illegible] starring [illegible] Seyfried, [illegible] Carpenter, and Wes Bentley. (94 min.)

The Grey Potentially decent survival adventure [illegible] plane-crashed Alaskan oil workers lost in the [illegible] man [illegible] itself in the [illegible] eyed, [illegible] whose [illegible] the [illegible] Liam Neeson is convincing as an oil company wolf hunter, [illegible] Mulroney, Frank Grillo, and a [illegible] of [illegible] stomping [illegible] the frozen tundra. [illegible] the [illegible] is probably in the right place, the [illegible] watch the Way Back, [illegible] Cry Wolf, as seen the 1991 White Fang and take [illegible] Carnahan as the screenplay is [illegible] Jeffers, no doubt [illegible] the way they [illegible] his luck. [illegible] (117 min.) (K.V.)

Hugo A Martin Scorsese [illegible] Brian Selznick [illegible] The [illegible] have much of a feel for the [illegible] an orphaned [illegible] boy who lives in the walls of a 1930s-era Paris train [illegible] maintaining the station's [illegible] Scorsese's [illegible] Hugo's (Asa Butterfield) [illegible] to Papa Georges (Ben Kingsley) a grumpy shopkeeper who just might be the great early film [illegible] Georges Méliès, bring out his life [illegible]. So Hugo isn't [illegible] for kids. It's intended for [illegible] the [illegible] and he [illegible] of and for the old, with generous [illegible] from [illegible] short masterpieces plus he [illegible] 3D [illegible] of a film-lover's Paris. [illegible] as Hugo's [illegible] with [illegible] by the [illegible] British cast: Emily Mortimer, Christopher Lee, and [illegible] Cohen as the [illegible] station inspector. Screenplay by John Logan [illegible] the novel by Brian Selznick. (127 min.) (K.V.)

In Darkness [illegible] of determined yet frightened Polish Jews [illegible] the sewers of Lwów, where they hide for most [illegible] year during WWII, [illegible] the German [illegible] The [illegible] in this familiar-sounding [illegible] based on a true story — is the Holocaust of Leopold Socha (and played by [illegible]) a [illegible]-honest Catholic sewer [illegible] in and [illegible] advantage of the [illegible] dwellers, their gradually [illegible] into a Righteous Gentile. Any [illegible] Bracket's [illegible] and the good [illegible] in Schindler's List may [illegible] way not for incidental, but even for [illegible] the [illegible] is getting to be a bit worn. For her part, Polish-French [illegible] Agnieszka [illegible] the [illegible] adaptation of [illegible] Marshall's book by [illegible] honestly. But enough is too much. (145 min.) (K.V.)

The Iron Lady Just what we were [illegible] to [illegible] — a [illegible]-under-the-skin [illegible] of [illegible] former UK [illegible] Margaret Thatcher. It's the [illegible] of [illegible] for Meryl Streep in full deep-character [illegible], and the [illegible] supporting [illegible] if the project does. Thatcher is [illegible] in the early stages of [illegible] dementia, [illegible] her [illegible] (Jim Broadbent) with her [illegible] dementia, rising from shopkeeper's daughter to Tory [illegible] stardom, [illegible] unions, [illegible] people on the dole, etc. At least they left off her [illegible] with [illegible] Reagan and [illegible] Manilow. Long before Mrs. Thatcher [illegible] comes to an end, we're wondering why [illegible] Phyllida Lloyd ([illegible] MIA!) and screenwriter Abi Morgan (Shame, Brick Lane) decided to make such an [illegible] drama in the [illegible] place — other than to give Streep another mountain to [illegible]. [illegible] Richard E. Grant. (105 min.) (K.V.)

Journey 2: The Mysterious Island Colorful, undemanding, PG-rated [illegible]

[illegible] "Verne" (Josh Hutcherson) and his [illegible] stepdad (Dwayne Johnson) to [illegible] Jules Verne's [illegible] isle, [illegible] they also [illegible] [illegible], [illegible] and the [illegible] of young [illegible] — the [illegible] that is, with [illegible] Hudgens as the daughter of the [illegible] (Luis Guzmán) [illegible] not to give anyone nightmares. [illegible] by Brad Peyton from a screenplay by [illegible] and Mark Gunn, [illegible] a story they [illegible] [illegible] in this from [illegible] novel. [illegible] in theatrical first-run: "Daffy's Rhapsody," an all-new 3D cartoon featuring Bugs [illegible] singing Liszt's Hungarian [illegible] the 2 white [illegible] shotgun [illegible] by [illegible] Fudd. It's built around a [illegible] by the late voice [illegible] Mel Blanc. Directed by Matt O'Callaghan. (94 min.) (K.V.)

My Week With Marilyn [illegible] long ago in the behind-the-scenes [illegible] of Marilyn Monroe (Michelle Williams) being [illegible] by Laurence Olivier (Kenneth Branagh) in the [illegible] The Prince and the Showgirl, [illegible] 1956 — as seen through the eyes of a [illegible] young [illegible] named Colin Clark (Eddie Redmayne). Williams is genuinely good as vulnerable Marilyn and Branagh is fun as the imperious Olivier, although [illegible] work together better if we can [illegible] not [illegible] [illegible] is too shallow and [illegible] to play Olivier, despite his perfect [illegible] impersonation. [illegible] screenplay, based on Clark's [illegible] [illegible] from the same [illegible] as My and [illegible]. In the large [illegible] cast are Julia Ormond as Vivien Leigh (huh?), Zoë Wanamaker as Marilyn's [illegible] coach, and Dougray Scott as MM's playwright [illegible] Arthur "She's devouring me" Miller. Directed [illegible] by Simon [illegible] (99 min.) (K.V.)

Pariah The life and times of a bright but [illegible] African-American middle-class [illegible] lesbian from Brooklyn, New York, and her efforts to come out into a rough, tough world. Kudos to [illegible] Dee Rees and writer-director [illegible] for crafting the young protagonist Alike's rite of [illegible] as challenging and [illegible] as rewarding, with [illegible] performances by Pernell Walker, [illegible] Davis, Charles Parnell, and Kim Wayans [illegible] Alike's [illegible] church-going [illegible] But it's [illegible] Oduye who [illegible] the film [illegible] the [illegible] line, [illegible] a true indie [illegible] of [illegible] (86 min.) (K.V.)

Pina 3D Even for non-fans of [illegible] this 3D (!) performance documentary profile of choreographer Pina Bausch and her Tanztheater Wuppertal ensemble [illegible] a spectacular show of movement and stagecraft. Veteran director Wim Wenders (Buena Vista Social Club, Wings of Desire) is clearly thrilled to [illegible] the imaginative [illegible] set based on The Rite of Spring and Café Müller and [illegible] Bausch's marvelous [illegible] a bit too [illegible]. It's all done with a wry, fantastic sense of [illegible] (that's the [illegible] expression). The [illegible] to dementia, [illegible] and the nearby [illegible] as in the Hitch as [illegible] from [illegible] in the original score by Thom Hanreich. Recommended. (106 min.) (K.V.)

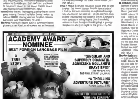
Project X Documentary-style comedy [illegible] of high [illegible] throw a party which, of course, quickly gets out of [illegible] by Nima Nourizadeh [illegible] by [illegible] Bacall and Matt Drake; and starring [illegible] Cooper and Jonathan Daniel Brown. (88 min.)

Safe House In this big-budget [illegible] flick, Denzel Washington plays a CIA agent-turned-criminal-turned-whistleblower [illegible] is sent to a safe house under the protection of [illegible] played by Ryan Reynolds — but the house is quickly [illegible] and both men are [illegible] to [illegible] from all sides. Directed by Daniel Espinosa, written by David Guggenheim. [illegible] and Vera Farmiga. (115 min.)

The Secret World of Arrietty A [illegible] boy named Shawn discovers Arrietty, a tiny teenage girl, as he recuperates in a country house. She's one of the "Borrowers," a race of [illegible] people who live under the floorboards and pilfer household items from the "Beings," and their [illegible] friendship is doomed from the start. [illegible] This charming yet basically pessimistic [illegible] from Japan's famed Studio Ghibli is written by Ghibli [illegible] Hayao Miyazaki (Spirited Away) with Keiko Niwa, and co-directed by Hiromasa Yonebayashi and Gary Rydstrom. [illegible] the American [illegible] (there's a [illegible] UK version). It's [illegible] the [illegible] and most melancholy tale in the Ghibli catalog, despite the Wellesian hamming of Carol Burnett as Hara, the [illegible] housekeeper. As such, young [illegible] used to hyperactive mainstream [illegible] may [illegible] off. The idea is to slow down, listen, and [illegible]. Starring the [illegible] of Bridgit Mendler (Arrietty) and David Henrie (Shawn). The [illegible] is adapted from Mary Norton's [illegible] novel. The [illegible] the American version [illegible] by Karey Kirkpatrick. (94 min.) (K.V.)

Star Wars: Episode I — The Phantom Menace 3D The [illegible] 1999 prequel to the [illegible] Star Wars series, reborn in 3D. Written and directed by George Lucas, starring Jake Lloyd, Liam Neeson, Natalie Portman, Ewan McGregor, and [illegible] (133 min.)

Tim and Eric's Billion Dollar Movie Ninety minutes of your life you'll never get back. [illegible] Tim Heidecker and Eric Wareheim, playing "themselves," take over the operation of a dead mall in hopes of making enough money to [illegible] the [illegible] Welcome to the [illegible]



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PICK

John Carter

The title character, a gold-hunting desperado in the Old West (Taylor Kitsch), gets himself magically transported to the planet Barsoom (aka Mars), where he contends with warring tribes, a faithful dog-reptile, and a sexy warrior-princess named Dejah Thoris (Lynn Collins). With the emphasis on the princess. The effect is strangely pleasing. That's partly because of the creaky "futuristic" contraptions the Martians use — the story originated as part of a series of fantasy novels by Edgar Rice Burroughs, circa 1912–1948 — but mostly because of director Andrew Stanton's skill at making the most of far-fetched sci-fi entertainments, e.g. *WALL-E* and *Finding Nemo*. Try not to focus on the unfortunate resemblance of the skinny green, tusk-faced Tharks to moronic Jar Jar Binks. Stanton, Mark Andrews, and Michael Chabon wrote the screenplay, adapted from Burroughs' *A Princess of Mars*. (132 min.) (KLV)

that fish hook in bone [illegible] wolf [illegible] Heading the allegedly supporting cast are Will Ferrell, Robert Loggia, and Jeff Goldblum, but John C. Reilly read the heavy lifting as Tourette the mall's [illegible]. Zombies would have been an improvement. (94 min.) (KLV)

Tinker Tailor Soldier Spy All the ingredients come together in a brooding adaptation of the John le Carré Cold War spy novel about the search for a Soviet mole within the British secret service, circa 1973. At the top of the list of must-see is Gary Oldman's [illegible] underplaying as quiet, careful, ever-observant intelligence guru George Smiley [illegible] this after years of Oldman's overdoing it as Beethoven, Dracula, Lee Harvey Oswald, et al. He's [illegible] up by a dream cast of English stalwarts Colin Firth, John Hurt, Benedict Cumberbatch, Tom Hardy, Toby Jones, Kathy Burke, Ciarán Hinds, and dependable villain Mark Strong in [illegible] of pose as a [illegible] spook. The screenplay adaptation, by Peter Straughan and the late Bridget O'Connor, is [illegible] of efficiency. Wrap it up with Swedish director Tomas Alfredson's [illegible] in the right line [illegible] and it's one of the most intelligent espionage [illegible] while, in Carré's own *The Spy Who Came in from the Cold*. Also thrilling: [illegible]

[illegible] music score. By the way, don't look for parkour rooftop leaps or car chases — the most energy expended here is [illegible] (120 min.) (KLV)

Tyler Perry's Good Deeds Comedy Sansei [illegible] high-powered businessman (played by writer-director Perry) who falls for [illegible] of his office's cleaning crew (Gabrielle Union). (110 min.)

The Vow Nicholas Sparks-powered tearjerker starring Rachel McAdams as an amnesiac and Channing Tatum as her husband. (104 min.)

Wanderlust Newly unemployed [illegible] Manhattan couple Paul Rudd and Jennifer Aniston) stand to the most to experiment with the way the rest of the world lives. Directed by David Wain; written by Wain and Ken Marino, and starring Malin Akerman. (98 min.)

We Need to Talk About Kevin Tilda Swinton at her most [illegible] at her most effective American wife and mother Eva Khatchadourian (Swinton) [illegible] her way through her nightmarish life as the mother of the unbelievably [illegible] played at various stages of his life by Jasper Newell and Ezra Miller. Her husband (John C. Reilly), her [illegible] her friends [illegible] no help whatsoever. The husband, however: Who's going to snap first? Swinton adherents, and there are those, will probably swoon at the sight of Eva's agony. The rest of us will endure doubts about director/screenwriter Lynne Ramsay, [illegible] Rory Kinnear and Lionel Shriver, whose novel got [illegible]. But there's absolutely no doubt about Ms. Swinton and her filmography — she's a [illegible] for the ages. (112 min.) (KLV)

The Woman in Black Quite the gothic melodrama, with Daniel Radcliffe on the rebound from eleven years of Harry Potter, cuts a convincing [illegible] figure as an unwanted visitor in this handily atmospheric [illegible] and [illegible] set in a dark house in the North of England. Dead [illegible] especially when the spectral title woman appears. The film is part of a [illegible] comeback for venerable Hammer Film Productions, with all the marvelously detailed production values that would that company famous. Ciarán Hinds, Janet McTeer, and Sophie Stuckey turn in well-wrought historic performances as well. What [illegible] to the late [illegible] of Guy Ritchie's Sherlock Holmes series. Directed with [illegible] by [illegible] (Eden Lake), from a screenplay by Jane Goldman (Kick-Ass), adapted from a gothic novel by English author Susan Hill. (95 min.) (KLV)

ONE-NIGHT STANDS

THURSDAY, MARCH 8

Comedy of Errors (120 min., 2012) [illegible] Live (Rialto Cinemas Elmwood, Berkeley, 7:00)

Fear and Loathing in Las Vegas (118 min., 1998) Flashbacks (BA Berkeley 7, Berkeley, 9:00)

High Wall (98 min., 1948) Dark Past: Film Noir by German Emigrés (Pacific Film Archive, Berkeley, 7:00)

Metropolis (153 min., 1927) Cerrito Cinema (Rialto Cinemas Cerrito, El Cerrito, 8:00)

Metropolis (153 min., 1927) Classic Film Series (Alameda Theater, Alameda, 1:25, 4:20, 7:10)

FRIDAY, MARCH 9

Bang Bang (108 min., 2011) San Francisco International Asian American Film Festival (PFA, 8:50)

Jason of the Rain (85 min., 2011) In Tagalog with English subtitles. San Francisco International Asian American Film Festival (PFA, 7:00)

Singin' in the Rain (103 min., 1952) Berkeley Underground Film Society (Shotgun-Ashby? [illegible] Center, Berkeley, 7:00)

Vertigo (128 min., 1958) Paramount Movie Classics (Paramount Theatre, Oakland, 8:00)

SATURDAY, MARCH 10

Back to the Future II (108 min., 1989) (BAL [illegible]) [illegible] San Leandro, 7:00)

I Am a Ghost (72 min., 2011) With an appearance by producer Mark Del Lima and director H.P. Mendoza. San Francisco International Asian American Film Festival (PFA, 6:30)

Mr. Cao Goes to Washington (75 min., 2011) With an appearance by filmmaker S. Leo Chiang. San Francisco International Asian American Film Festival (PFA, 8:35)

Seo Bonbon Fish (88 min., 2011) In [illegible] with English subtitles. San Francisco International Asian American Film Festival (PFA, 8:30)

SUNDAY, MARCH 11

Metropolis (153 min., 1927) Berkeley Underground Film Society (708 Gilman St., Berkeley)

System to Success (84 min., 2010) In [illegible] with English subtitles. San Francisco International Asian American Film Festival (PFA, 6:00)

The Speed of Sound of You (66 min., 2011) Preceded by short *What's Up with the Future?* (2 min., 2010). With an appearance by [illegible]. San Francisco International Asian American Film Festival (PFA, 4:00)

MONDAY, MARCH 12

Comedy of Errors (122 min., 2012) National Theatre Live (Cerrito, 7:00)

TUESDAY, MARCH 13

The Big Sleep (132 min., 1946) [illegible] Hawks: The Measure of Man (PFA, 7:00)

La Bohème (110 min., 2012) Presented by Gran Teatre del Liceu, Barcelona. Opera in Cinema (Grand Lake Theatre, Oakland, noon)

WEDNESDAY, MARCH 14

The Catch (90 min., 2011) In Cambodian with English subtitles. San Francisco International Asian American Film Festival (PFA, 7:00)

Comedy of Errors (120 min., 2012) National Theatre Live (Cerrito, 1:00)

Lost Sanctum of Kabul (? min., 2011) With an appearance by director Tamar Eskaghian. In Dari and Pashto with English subtitles. San Francisco International Asian American Film Festival (PFA, 9:00)

Revenge of the Electric Car (120 min., 2011) Community Cinema (Emeryville, 7:00)

Women in Asia (48 min., 2009) Preceded by potluck and social hour at 6:00 p.m., followed by discussion (Humanist Hall, Oakland, 7:30)

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FRI-SAT SUN 1:45 [illegible]45, 6:05, 10:30
MON-THUR 6:05, 10:30
HUGO 3D PG)
WINNER OF 5 ACADEMY AWARDS
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MUSIC

THE EAR BUD GENERATION

Students at Oakland School of the Arts talk about the music that moves them

By Kate Schatz

Kate Schatz

Outside Lands turned fifteen-year-old Lena O'Neal onto bands like Arcade Fire.

"The first time I heard Joy Division I was thirteen and my ears fell off my head and I ate them and threw them back up and after that I spent a lot of time listening to them." This is what Rosalie Bader told me when asked whether she can remember the first time she heard a band that changed her life.

I totally get that, because it's pretty much how I felt when I first heard PJ Harvey for the first time. That was twenty years ago, but just like Rosalie, I remember it like it was yesterday. Except in her case, it kind of was yesterday — she's sixteen, one of my high school students at Oakland School for the Arts (OSA), where I teach in the Literary Arts department.

My music-loving friends and I love to talk about what we listened to back in the day. We rehash pivotal mix tapes and first concerts (Soul Asylum and Spin Doctors, thanks for asking). They're the soundtracks to our rebellions and romances — but we're looking back across decades to relive these moments. I wanted to know how my students process these moments that they're still so close to. For them, these moments happened last year, last month, yesterday, right now as they watch YouTube videos and listen to Spotify and Pandora, digital algorithms constantly exposing them to more and more and more. I wanted to know how they discover new sounds, how their musical tastes evolve and form. I sat down with a group of them to talk about it all. (Full disclosure: Though my subjects were unpaid, I did give them cookies.)

OSA is an arts high school (think *Fame*) and music is a constant. The jazz combo practices in the hallways while the vocal choir does scales in the next room. In Literary Arts, our focus is writing, but music — indie rock, death metal, underground hip hop, punk, R&B, whatever — is everywhere. My kids are smart and savvy and weirdly cool and half of them seem to have tiny white ear buds permanently embedded in their skulls. They also have a lot to say about the music they love — and why they love it. "It ensures my feelings," said fifteen-year-old Paige O'Farrell. "It keeps me from making hasty decisions," added Lena O'Neal, also fifteen. Francesca Pemberton, who's the same age, nodded. "Sometimes it's just as simple as a good riff. Like there's something right and good about a song and I can't stop listening to it."

And despite what you may assume about kids these days and their newfangled ways, these guys learn about new bands from their friends. They go to record stores (Amoeba, Rasputin, Best Buy); they seek out live music; they hear a song on the radio and figure out who it's by. Some of them own vinyl and cassettes. Though almost all of them use the Internet to find new music (legally and not-so-legally), most rely primarily on peers and — get this! — their parents. When asked if they like their parents' music, they all said yes — many regularly borrow their parents' CDs or iPods. Or vice versa, says Lena. "Tegan and Sara will come on and I'll be like, 'Dad, I love them' and he'll be like, 'Yeah, I looked on your iPod and bought all their albums!'"

Though wary of saying anything as cheesy or pretentious as "music changed my life," all my students could identify a particular moment where they made a significant shift in listening habits, left behind the groupthink middle-school tastes and began to carve out new tastes, and, thus, new identities.

For Lena, it was Outside Lands. "Totally changed everything." Prior to the outdoor festival she listened to "completely mainstream stuff, whatever was on the radio." But there she was exposed to an array of smaller bands, but it was Arcade Fire that really sealed the deal. She and a friend found themselves crowd-surfing "in the middle of this huge mosh pit getting smashed up against all these adults." Despite the claustrophobic proximity to crazy cigarette-smoking old people, "it was worth getting pushed around by all these strangers, to hear this, to be opened up to this." She came home and made a Pandora station, listening "over and over every day, just to try to relive that experience."

Rosalie, the Joy Division fan, also pinpoints a concert as a defining moment. "When I was eleven my dad and I got really good Radiohead tickets as a gift. … That was the first time I really witnessed the power of music, what you can do with it. Before that I'd only really heard popular music like The Black Eyed Peas or whatever." She now counts Nina Simone, Mozart's Requiem, and Velvet Underground among her favorites.

Fiona McCargar-Hurley, a generally all-black-clad ninth grader whose preferences include Rammstein and Celtic music, credits a pivotal mix CD: "When I was thirteen I was starting to get into goth and my mom's friend made me this mix with Siouxsie and the Banshees on it. I'd never heard them before, and it definitely had a huge influence on my taste in music."

As in the olden days, hearing about it from a friend is the primary way these kids discover new music, but the Internet obviously makes that easier than ever. Calder Marchman, an 18-year-old senior and 924 Gilman regular, told me his intro to punk came "back in the day, when MySpace was king." He was in eighth grade when a friend posted a link to a video of "Seeing Red" by Minor Threat, which led him to the DC hardcore band's first seven-inch. And that was that: he left the Arctic Monkeys behind and headed off to Black Flag and Fugazi until he made it to the infamous Berkeley punk club at thirteen. "It was just sort of the right time and place," he said. "I was young, I was angry."

Although hearing a new band can be as easy as clicking on a friend's Facebook link, deciding what and who to listen to can be much more complex — especially for young people of color, who are often navigating issues of racial identity on top of everything else. Seventeen-year-old (and occasional *Express* contributor) Keely Lynch spent her middle-school years in "the burbs" ("In Alameda it's like Aretha Franklin? You mean that black lady?") listening to the Jonas Brothers and screamo. "Now I look back and I'm like, what the heck?" she laughed. "I was coming to terms with my sexuality. I was a baby." In eighth grade Lynch made a crucial discovery: Kanye West. He pointed her toward other "conscious" music, and made her aware of how music can transmit messages about race and identity.

But a person's race doesn't always inform her musical taste, Lynch discovered. "When I went to Adele at the Greek Theatre I was literally the only black person there," she recalled. "It's just, like, am I supposed to be here? It's weird when a band that you like isn't intended for you. It's like, do they imagine that a black girl listens to their music?" Lena agrees: she felt awkward and out of place when she went to see X on New Year's Eve with a bunch of friends. "Everyone was like old and punk-y and white. And I'm not any of those things."

Senior Zakiya Jackson recalled that her music taste in middle school was, at first, "pretty whitewashed, like Avril Lavigne and No Doubt. Then it became all Destiny's Child and Mac Dre." Now that she's older she can appreciate "both sides" and credits her dad with getting her hooked on Red Hot Chili Peppers and Metallica — "which is weird," she laughed, "'cause he's a big black dude." As a more mature listener she likes it all — but not all her friends appreciate this. "Half of them think I have the best taste," she explained with a grin and a shrug. "And half think I listen to hipster white-girl music."

Listening to all these anecdotes, I wondered: What if Fiona had never received that tape? Yes, she'd probably encounter Siouxsie somewhere down the line, college maybe, but it wouldn't have been the same. If Calder hadn't seen that Minor Threat video, would he be wearing an Op Ivy T-shirt today, playing bass in a band, hanging around Gilman every week? If Keely hadn't heard Kanye and Common, would she be the grounded, politicized young poet that she is now? And what if I'd never bought that Bratmobile EP at Tower Records in eighth grade, or ordered that cassette by someone I'd never heard of named Patti Smith from Columbia House (which offered the "15 cassettes for 1¢" deal)?

None of us will ever know, of course. All we can do is turn it up. ●

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SCORING THE CLASSICAL REVOLUTION

The group that began as a muse became an artistic bloc.

By Rachel Swan

Musical Art Quintet want to make classical music available to everyone.

It was somewhat brazen for violinist Adam Seow and viola player Charith Premawardhana to ascribe the name "Classical Revolution" to a loose confederation of chamber musicians who meet every Monday night in San Francisco's Mission district. If anything, Seow says the name has more to do with its venue — The Revolution Cafe — than with the group's raison d'etre. But there is a populist cast to Classical Revolution, which formed in 2006 and now boasts thirty chapters internationally and is on its way to becoming a nonprofit. It was particularly apparent last Saturday, when one of the group's offshoots, the Musical Art Quintet, threw a free concert in the lobby of Brava Theater. It was part of a series of events the group is producing, with a grant from the Zellerbach Foundation, to help liberate chamber music from the rarefied world of fancy mustard and powdered wigs. Seow's goal is to make it accessible.

That's something that he and the other musicians take to heart. An hour before showtime, they did a little impromptu outreach to get people in the door. Violinist Joey Fankuchen stood at the entrance playing arpeggios. Percussionist Javier Navarrette sat on the sidewalk with his congas and began drumming — within minutes he'd amassed a small crowd. Bassist and bandleader Sascha Jacobsen politely accosted passersby. A blonde woman regarded him skeptically. "Can I bring my kids?" she asked. "Is it appropriate for children?"

Show Details
Musical Art Quintet performs at Ashkenaz (1317 San Pablo Ave, Berkeley) on Thursday, Mar. 22, 8 p.m. $10. Ashkenaz.com

The crowd that gradually trickled in was exactly the kind that Classical Revolution envisions — meaning conspicuously heterogeneous. There were kids, boomers with North Face backpacks, people clutching coffee cups and a man wearing a red beret. The musicians set up in a corner wedged between the women's restroom and a piano. Premawardhana set up a laptop to stream the concert; Jacobsen arranged sheet music on a table. Audience members sat on the sloped part of the floor outside Brava's main theater. At 6 p.m. the quintet members (Jacobsen, Premawardhana, Fankuchen, violinist Anthony Blea, and cellist Shaun Carrasco) had all arrived, along with two guests — Navarrette and Seow. Jacobsen addressed the crowd. "Thank you for coming," he said, in a faintly Russian accent that belied his Humboldt County origins. "We are the Musical Art Quintet."

Like the other members of Classical Revolution, Jacobsen is a master composer and instrumentalist. He started playing upright bass at sixteen, earned a master's degree from the University of Southern California, taught at several institutions, and currently serves in professional orchestras — on Saturday, he'd rushed in from a gig playing for the ABBA-inspired musical *Mamma Mia!* He's also descended from a lofty musical pedigree. The name Musical Art Quintet, in fact, derives from a group his great-grandfather formed in New York, after immigrating there from Russia and opening a violin shop in a Jewish tenement. With all that said, he's remarkably unassuming, even as a bandleader. There's no pomp and circumstance to a Musical Art production. The guys — weirdly, they're all men — arrive in untucked shirts and jeans, and adapt to whatever environment Jacobsen puts them in. Absent the drums, Jacobsen and Carrasco slap a beat on their string instruments.

The show at Brava had all the formality of a jam session, but for the sublime intensity of the music. Musical Art isn't strictly chamber; it's also steeped in influences from Argentine tango and American jazz, which makes the style not only more open, but also more urbane. The group kicked off with a fairly traditional tango called "El Viejito," then moved on to the piece "Luna Llena," which is a little more telling of the group's sensibility. "Luna" has a cha-cha-cha rhythm and a burst of splashy chords that sound more like the stuff of jazz — "There's some Coltrane changes in there," Jacobsen explained later. The beat was so catchy that two children in the audience started shaking their hips.

In the course of ninety minutes, Musical Art Quintet ran through mostly pieces from its new album *Nuevo Chamber*. The group played cha-chas, a waltz, a blues with a New Orleans second-line feel, a couple "electro tangos" that included laptop beats, and even a Seventies salsa tune originally scored for a fourteen-piece orchestra, which Jacobsen had readapted — the violins played the sax and cowbell parts; the viola subbed for a piano. Even by salsa standards, it was sexy.

By the end, the crowd had increased by at least a factor of three — people spilled out across the carpet and surrounded the concession stand. Seow explained the mission of Classical Revolution and announced the group's intent to offer free concerts throughout the Bay Area. "Noe Valley!" someone shouted in the audience. "Bayview!" another echoed. "Oakland!" The other musicians smiled sheepishly. They'd launched their group as a muse, and become de facto arts boosters in the process. Well, that's certainly revolutionary. ◆

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CD REVIEWS

WELCOME NOSTALGIA

A jazz radio experiment, Eighties ardor and the complete Apollas.

Robert Glasper Experiment

Black Radio

That jazz thing might be a wrap when your new single is the hot new ballad on KBLX, which advertises itself as "soft and warm the quiet storm." Indeed, the latest product from Blue Note pianist Robert Glasper has induced a lot of hand wringing, even as it earned endorsements from Questlove and pundits on NPR. A recent *New York Times* article asked the question that has been on everyone's minds: "So is it jazz?"

Well yeah — why not? The opener, a hip, backbeat-driven cover of Mongo Santamaria's "Afro Blue," with vocals by Erykah Badu, seems like a deliberate way of situating *Black Radio* within the jazz canon, even if Glasper renders the song in a neo-soul style. That said, the album takes liberties even as it genuflects. Refined grooves from drummer Chris "Daddy" Dave conspire with the pianist's warm sus chords to make everything sound more modern, and certain songs, like "Always Shine," use hip-hop-inspired loops and bridges rather than traditional verses and choruses. Glasper's choice of vocalists, which include R&B stars like Bilal, Meshell Ndegeocello, and rapper Lupe Fiasco, might be *Black Radio*'s most conspicuous signifiers.

Certainly, Glasper's conception of black music tends to be malleable and open-ended. He uses contemporary adornments — tiny codas, vocal samples, Casey Benjamin's vocoder — to serve as signposts, of sorts, while blurring the line between eras. And he's constantly cross-referencing between works. The song "F.T.B.," for instance, started as an interlude on 2007's *In My Element*; with the addition of Ledisi on this album, it's more of a gospel tune. But even then, Glasper's sense of rootedness always shines through. If you don't hear the jazz in *Black Radio*, you're not listening. (Blue Note/EMI)

— *Rachel Swan*

Frankie Rose

Interstellar

This album has a clear mission, any fanciful Eighties-tinged ardor. It strives to make you both dance and feel pangs of nostalgic flightiness. That doesn't seem like such a tall order, right? Maybe the greatest recent accomplishment to that effect is Twin Shadow's 2010 album *Forget*. So it seems like Frankie Rose's solo venture is a timely drop.

Scanning her (albeit impressive) résumé, you might question her readiness for this venture. Founding the garage acts — Vivian Girls, Dum Dum Girls, and Crystal Stilts — is certainly a lot of experience. But does it lend itself to making this kind of pop music?

To be fair, *Interstellar* may not be as immediately gripping as it could be, but it gets better with each listen. Single "Know Me" is hooky and "Moon In My Mind" nods to her garage rock roots in a nice, synthetic setting. There are a few slow-blooming pop lullabies. "Interstellar" is probably the most affecting, enough that "Pair of Wings" and "Apples for the Sun" could have been left off and wouldn't be missed.

The production is pretty but forgettable, and it certainly doesn't have the pomp or gusto of that Twin Shadow LP to which I compared it, some would say unfairly. Moreover, Rose seems to have trouble pronouncing consonants — words waft out and reflect with very little punctuation. I admit that's the type of long-car-ride criticism my dad would pitch to me to piss me off. Once you notice it, though, it's hard to ignore, and it's even harder sometimes to figure out what she's trying to say. But even with all that said, pick up the album. Especially if you miss being a teen as much as I do. (Slumberland Records)

— *Will Butler*

The Apollas

Absolutely Right! The Complete Tiger, Loma and Warner Bros. Recordings

Yes, Lord! Apollas' lead vocalist Leola Jiles cries out at the end of the Bay Area trio's chilling soul rendition of Don Everly's "Who Would Want Me Now." The spontaneous outburst wasn't part of the performance on the original 1967 Warner Bros. single, but it happens on a new 25-track collection recently issued by English label Ace Records, which includes the singing group's complete recordings — five of which were previously unreleased. The women may have traded the church for the clubs, changing their name from "The Apollos" to "The Apollas" in the process, but the spirit of gospel music remained at the heart of their sound.

The singers tackled material by some of the most talented tunesmiths of the period — Ashford and Simpson and Barry and Greenwich among them — but they had no hits. They did, however, open shows for major stars like Glen Campbell and The Monkees. And they stayed off the so-called chitlin circuit (although group member Joann Jiles is pictured in the booklet introducing Barbra Streisand, with whom they appeared at the hungry i, to some chitlins she'd just cooked). Jiles, a resident of Pittsburg, California, was the Apollas' sparkplug. Featured at the helm of nearly every selection, she projects her vibrant mezzo-soprano pipes in an uncanny cross between precisely enunciated pop polish and raw melisma-spewing passion. (Ace)

— *Lee Hildebrand*

At The New Parish (579 18th St., Oakland) on March 17, 8 p.m. $20-$25. TheNewParish.com

LOCAL LICKS

BY [illegible]

Jern Eye

Girl Songs

Former Lunar Heights emcee Jern Eye bills his new EP as a compilation of serenades he wrote between 2004 and 2009, but they sound older. Chalk that up to the modes of communication he name-checks throughout — the hook on "Phone Tag" is a call-and-response with a girl he met at the now-defunct Johnny House Cafe, who teases, *Page me, and I'll page you back*. Beepers are obsolete, but the beats on these nine tracks are infectious. (self-released)

Love Songs

Employee Handbook for Time Off

It makes sense that any punk band led by international air guitar champion Craig "Craigums" Billmeier would have an irreverent sensibility. Love Songs fits the mold to a tee. Catchy and riff-driven but relentlessly goofy, the band's songs are packed with small anecdotes and observational humor. "Thrillhouse" pays homage to a now-defunct record store and show venue; "Bitchin'" bemoans petty cruelty and cattiness, and contains a lyric about eye boogers. (self-released)

Dalglish

Benacah Drann Deachd

This new ambient electronic album, from a small local label that prides itself for never giving up on IDM (intelligent dance music), is extremely cerebral and carefully plotted out, even if it offers no pleasure on the surface. Its songs juxtapose lisp, tech-savvy percussion with a low, minor-key thrum that defies melody — the two elements, while interesting, never quite lock into a groove. (RecordLabelRecords)

John Iversen

El Norteamericano que Canta Tango

Now this is just adorable. Berkeley-based John Iversen sings traditional Argentine tango in what can only be described as a pan-American accent (the subhead on his album jacket reads "de Minnesota, California y Argentina"). At 69, Iversen has an unruffled and convincing baritone, a penchant for *fedoras*, and a distinctly weathered look. His tangos, rendered with nimble guitar accompaniment by Leandro De Rosa, are charmingly traditionalist. (self-released) ●

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CONCERTS & CLUBS

THURSDAY 8

EAST BAY

All Ages

[illegible] Sweet's Ballroom, 8 p.m., $15

Blues, Folk & Country

Allison Moorer and Rachael [illegible] live in-store, Atlantic Music, 6 p.m., free
Jim Page with Nickel, Subterranean Arthouse, 7:30 p.m., $10
Kevin Hager Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Experimental & Avant-Garde

Signal Flow Festival all weekend long, Mills College Concert Hall, 8 p.m., free

Jazz, Lounge & Cabaret

Blue Bay Trio late-night happy hour, Yoshi's Oakland, 10:30 p.m., free
Patricia [illegible] the Nat King Cole trio, Yoshi's Oakland, 8 p.m., $20
Ira [illegible] dinner jazz with guest [illegible] singers, The Alley, 9 p.m., free
Skip [illegible] and [illegible] Quinn's Lighthouse, 8 p.m., free

Rock & Pop

[illegible] Cafe Van Kleef, 9 p.m.
Dave Rowley piano covers of Rounds, oldies, jazz, & pop, Pete's Restaurant, 9 p.m., free
The [illegible] with [illegible], Ashkenaz, 9 p.m., $10
The [illegible] with Snow Angel, Ruby, 8 p.m., $5
[illegible] plays Happy Days Show Piano [illegible], 9 p.m., free
[illegible] Stork Club, 8 p.m., $5
The Lum with [illegible] and Year of The Fun, Eli's Mile High Club, 8 p.m., $5
The [illegible] with Hal Lunch and [illegible] Cage, The Uptown, 9 p.m., $8
The [illegible] Ben's Irish Sports Bar, 10 p.m., free
Time Keeps Time with [illegible] Tooth & Tongue, [illegible] Band, Whistle Tips, [illegible] Kids, In a Crime Spree/Slumberland Records, Inc. 21 Knives Make, Starry Plough, 9 p.m., $6-$10
[illegible] with [illegible], Lego and Concert Bots, The New Parish, 8 p.m., $15

World, Latin, Reggae & Reggaeton

[illegible] Traditional Music and Song from [illegible] Zellerbach Hall, 8 p.m., $23

SAN FRANCISCO

Blues, Folk & Country

Erica [illegible] Lee with Cliff McClean and Windy Hill, Cafe du Nord, 8:30 p.m., $12, $15
Harvey [illegible] Birthday Bash [illegible] & Room, 8 & 10 p.m., $22
[illegible] with [illegible] and Howdy [illegible] Music Hall, 9 p.m., $7, $10

Jazz, Lounge & Cabaret

Ana Mandara Trio live jazz, Ana Mandara, 7:30-11 p.m., free
Room [illegible] Trio with guests, Yoshi's San Francisco, 8-9 p.m., free
George [illegible] Scott Rounds, 8:30 p.m.
The [illegible], Le Colonial, 7-10 p.m., free
[illegible], San Francisco-based [illegible] performs live jazz and blues, Top of the Mark, 7:30-11:30 p.m., $10

Rock & Pop

[illegible] Jackson Room with [illegible] And The Cans and Rose, [illegible] of the Hill, 9 p.m., $12
Brick Flick & The [illegible] Working Hard, [illegible] Vector, [illegible] and [illegible] The Regency Ballroom, 8 p.m., $37.50
The Frank & Duke with The Bombay [illegible], Bar Room, 7:30 p.m., $10
Peach [illegible] The Fillmore, 8 p.m., $35
Tortured Genius with The Curious Mystery and Grace (The Sandwiches) Song, Slugger Hemlock Tavern, 9 p.m., $7
Trails Atlantic with The Soft White Sixties, [illegible], 9:30 p.m., $8, $10
Wishing Foam Room with [illegible] Aggression, Hotel Utah, 8 p.m., $8

World, Latin, Reggae & Reggaeton

Dan & Lee [illegible] [illegible], 8:30 p.m., free
[illegible] Thursdays [illegible] music & [illegible] with [illegible] & Stephanie [illegible], Pala Performance, 8 p.m., $12

FRIDAY 9

EAST BAY

All Ages

Mad Rota Hippie Gypsy Café, 6:30 p.m., free

Blues, Folk & Country

John [illegible] & the Jaybirds Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Jazz, Lounge & Cabaret

Dan [illegible] and [illegible] Ensemble Piedmont Piano Company, 8 p.m., $15
Just Malta All-Stars [illegible], 6:30 p.m., $7
Patricia [illegible] the Nat King Cole trio, Yoshi's Oakland, 8 & 10 p.m., $20
Ira [illegible] dinner jazz with guest [illegible] singers, The Alley, 9 p.m., free

Rock & Pop

Abrupt with [illegible] Lather, Days, Dave Synthetic K and [illegible] By [illegible], Eli's Mile High Club, 7 p.m.
Starbird Room benefit show for Occupy Oakland protester [illegible], Concert, 924 Gilman, 8 p.m., $8
[illegible] & The [illegible] Cafe Van Kleef, 9 p.m.
Dave [illegible] with The [illegible], and The [illegible], The Uptown, 9 p.m., $12
[illegible] featuring Pandemonium, The Bone Shakes and DJ [illegible], [illegible] Metro Operahouse, 8 p.m., $20
The Real Sadly with The Tenderloins, Starry Plough, 9:30 p.m., $7-$10
[illegible] with The Fuss, Stork [illegible], 8 p.m., $5
Toy [illegible] God with Symbolic, Hit & Run, and Sisters of the Sun, Stork Club, 9 p.m., $5

Soul, Funk, R&B & Hip-Hop

[illegible] Lather with Kev Choice live [illegible] (The Coup), The New Parish, 9 p.m., $12, $15
Atlantic with [illegible] guests, La Peña Cultural Center, 8 p.m., $10, $12

World, Latin, Reggae & Reggaeton

[illegible] with [illegible], Ashkenaz, 9 p.m., $15, $12
[illegible] [illegible], 8 p.m., free

SAN FRANCISCO

Blues, Folk & Country

John Lee Hooker Jr. CD [illegible] Rounds & Room, 8 & 10 p.m., $22
Joyce Room & Rounds [illegible] [illegible], 8 p.m.-midnight, free
[illegible] The Fillmore, 9 p.m., $35

Jazz, Lounge & Cabaret

Ira [illegible] Trio live jazz, Ana Mandara, 8-11:30 p.m., free
[illegible] Jazz [illegible] Top of the Mark, 9 p.m., $10
Tosh Pasternak Duo with guests, [illegible] San Francisco, 6-8 p.m., free
George Michalski Scott [illegible], 8:30 p.m.
The Jimmy Ryan Quartet live [illegible] Books and Records, 9:30-11 p.m., free

Rock & Pop

Big Light with [illegible] & The [illegible] Concert and Current Scott, Brick & Mortar Music Hall, 9 p.m., $7, $10
Ike & The [illegible] with [illegible] Make-Out Room, 7:30 p.m., $8
Counting Crows with [illegible], 9 p.m., $45
The Ocean Will Destroy You with The Shotgun Break and The Hi-Tymes, [illegible] Tavern, 9:30 p.m., $8
[illegible] with [illegible] and Tory Malls, [illegible], 9 p.m., $12
[illegible] 14-piece tribute to [illegible], [illegible] Club, 8 p.m., $22
[illegible] heavy metal [illegible], [illegible], 9 p.m., $6
Pablo's Plane with Pull the Flyboard, Seth Phayle and Bad Bay Eddy, Great American Music Hall, 9 p.m., $14
Stone City [illegible] with Fire Television and [illegible] Brazil and the [illegible], Cafe du Nord, 8:30 p.m., $10, $12
Tribes with [illegible] Light Mind and Royal Dance, Hotel Utah, 8 p.m., $8
[illegible] with Guy Fox and Fox & Atlantic, [illegible] of the Hill, 9 p.m., $10

Soul, Funk, R&B & Hip-Hop

Ivan Neville's Dumpstaphunk with Papa Grows Funk and [illegible] Concert, The Independent, 9 p.m., $25
The [illegible] with [illegible], Boom Boom Room, 9:30 p.m., $12

SATURDAY 10

EAST BAY

All Ages

John [illegible] & The Five Finger [illegible] [illegible], 7 p.m., free

Blues, Folk & Country

Burlesque 'n Room [illegible] Room by Blue Bone Express and [illegible] by Hot Pink Feathers, Cafe Van Kleef, 9:30 p.m., $10
Melanie O'Reilly Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50
Atlantic Family Singers happy hour, Starry Plough, 5 p.m., free

Classical & Opera

[illegible] [illegible], Trinity Chapel, 8 p.m., $15, $10
Of [illegible] and Weddings presented by the Valley Concert Chorale, First Presbyterian Church of Livermore, 7 p.m.

Jazz, Lounge & Cabaret

Blackout [illegible] with Hot Pink Feathers burlesque, Cafe Van Kleef, 9 p.m.
[illegible] Rounds Urban Blend [illegible], 8:30 p.m., $8
Cathy Segal-Garcia [illegible] Piano Company, 8 p.m., $15
Jazz & Joy Fruits of Joy, 5:30 p.m., free
Park St. Trio Jupiter, 8 p.m., free
Dan [illegible] dinner jazz with guest [illegible] singers, The Alley, 9 p.m., free
The Young [illegible] [illegible], 8 p.m., $15, $12

Kids

Los [illegible] de La Peña Saturday morning children's show with live music, La Peña Cultural Center, 10:30 a.m., $8, kids $5
Patchwork [illegible] Reading, [illegible] and [illegible], Freight & Salvage Coffeehouse, 11 a.m., $8, $9

Rock & Pop

American [illegible] Project featuring [illegible], David Marshall, Jim [illegible] and [illegible] Russell, Yoshi's Oakland, 8 & 10 p.m., $32
The [illegible] with [illegible] & [illegible] and [illegible], Starry Plough, 9:30 p.m.,

PICKS

The Joy Formidable

Meshell Ndegeocello

It's a testament to The New Parish's status and street cred that it can repeatedly pull an artist like Meshell Ndegeocello, the preeminent female bassist in neo-soul and R&B. Last year she performed several concerts dedicated to the music of Eighties pop megastar Prince, all of which garnered a fervent critical reception. It was yet another interesting twist for an artist whose career has been anything but predictable, but whose sensibility has always remained intact. Take, for example, her slowed-down, balletic version of the Prince classic "Lady Cab Driver," which Ndegeocello renders in a tone that's almost doleful. It's a genuflection that still manages to be entirely different from the original tune. Her latest project, a series of duet performances with guitarist Chris Bruce, promises yet another series of fiercely beautiful serenades, all executed with a deep but evenhanded vocal style and a conspicuous lack of ornamentation. It's the concert that many fans have waited a year to see. At The New Parish (579 18th St., Oakland) on Monday, Mar. 12, 8:30 p.m. & 10:30 p.m., $25-$30. TheNewParish.com — *Rachel Swan*

The Joy Formidable

Modern American bands may feel too self-conscious to play something as gratuitous as arena rock these days, but fans, apparently, still itch to hear it. Which may explain the meteoric rise of The Joy Formidable, whose members hail from the expansive, rolling hills landscape of North Wales. The trio — guitarist/singer Ritzy Bryan, bassist Rhydian Dafydd, and drummer Matt Thomas (apparently a metal head) — sounds unapologetically nostalgic for the Nineties, guitars turned to eleven, drums big and spacey, bass fuzzed-out, vocals pronounced and anthemic. It's a recipe that earned the band's propulsive debut album, *The Big Roar*, released by Atlantic Records, heaps of praise. But it's the band's live show that is said to be truly electrifying. The trio is currently selling out mid-size venues across the country; it may not be playing arenas yet, but it sounds like it is. At the Independent (628 Divisadero St., San Francisco) on Monday and Tuesday, March 12-13, with A Place to Bury Strangers. 8 p.m., $20. TheIndependentSF.com. — *Kathleen Richards*

American Beauty Project

At 25, Catherine Russell, before becoming a backup vocalist for the likes of Cyndi Lauper and Lou Reed, and then a prominent jazz and blues stylist in her own right — Catherine Russell left her home in New York, became a Deadhead, and moved to a Sonoma County hippie commune. The daughter of longtime Louis Armstrong bandleader Luis Russell and former Mary Lou Williams bassist Carline Ray, she now has teamed up with the folk-gospel quartet Ollabelle, country-bluegrass singer-guitarist Jim Lauderdale, and multi-instrumentalist David Mansfield to form the American Beauty Project. The band, in which Russell does the bulk of the vocal leads and plays mandolin, reimagines songs from *American Beauty*, *Workingman's Dead*, and other Grateful Dead recordings. On Friday, Mar. 9, at Yoshi's San Francisco (1330 Fillmore St., San Francisco), 8 & 10 p.m. $28-$32. Yoshis.com — *Lee Hildebrand*

Islands

It was kind of an epiphany when *Return to the Sea* came out in 2006. It was a re-introduction to songwriter Nick Thorburn (a.k.a. The Unicorns frontman Nick Diamonds), replete with brand-new backing personnel and a characteristically fun, concept-y new body of songs. The album covers a lot of ground — it's wacky, experimental, hip-hop-infused, even — but in ensuing outings, the "concept band" that Islands made itself out to be seemed like more of a literary construction. Last month, though, Thorburn released what's probably the best Islands-tagged LP since its debut. The tunes on *A Sleep and A Forgetting* are a departure for him, mostly because they're for adults. It's clean, easygoing, old-school guitar pop that deals with raw heartbreak and sincere disenchantment — Thorburn's famous sugar-coating sheared completely off. Even if you're only newly acquainted with the material, the shows at this tiny venue should be a great way to revisit Islands. At Hotel Utah (500 4th St., SF) on Tuesday, Mar. 13, at 7 p.m. and at 10:15 p.m., $15. HotelUtah.com — *Will Butler*

$7-$10

Ceremony [illegible], and Cold Mold, The Old Man Cassette, The Nubs, and No Sir, 924 Gilman, 7:30 p.m., $12

Free Poetry poets covert of Russell, [illegible], 9 p.m., Peter's Restaurant, 9 p.m., free

The Dightmar 2012 featuring Dave Boys, Ricky Ficarelli, Alex Giant, and Aidan Monroe, The New Parish, 8 p.m.

Bong Bong reunion show with Frankie and Young Lions, Hi's Vale High Club, 7 p.m., $5

Feeling of Love with Meowise, Dekalove, and Mad, 1-2-3-4 Go! Records, 7 p.m.

Flogging Molly with Sandobeat and Sean Wheeler & Zander Schloss, Fox Theater, 7:30 p.m., $30

Elsie with Mocha and Mirtoan, Vitus, 9 p.m., $10

Pho N' Blood with The Birds, Elle Johnny of Joy, The Rockeyingles, and Swath With 5, Stork Club, 9 p.m., $7

Kevine Dorpees with Man B, Guantanamo Baywatch, The Buzzmen, Crooked as Roth, the Rebuttals, and The Returners, Rapoofs, Never Open Hoouse, 8 p.m., $8

Tornado Rider with Caldecott and Major Powers and the Lo-Fi Symphony, The Uptown, 9 p.m., $12

Soul, Funk, R&B & Hip-Hop

RE Doll B, Disney's Locker, 8 p.m., free

World, Latin, Reggae & Reggaetón

Reggae Gold The New Parish, 10:30 p.m., free

WK Ballet B, 8B3 Racine Drum Americans with Colette with El Wan Movement and Mystic Man & Lakay, Ashkenaz, 8 p.m., $12-$15

Women Revolution in Latin American Song and Poetry featuring Mamadovas, Maria Loretz, and Neal Serrano, La Peña Cultural Center, 8:30 p.m., $14, $16

SAN FRANCISCO

Blues, Folk & Country

Earnest Last Dogpatch Saloon, 8-12 p.m., free

Bootenanny Night Cafe International, 7 p.m., free

Mattinata di Matteo Italian folk music with Steve Magnani, Caffè Trieste, 10:30 a.m.-12:15 p.m., free

Red Plecco & The Mighty Flyers Moteo & World, 8 & 10 p.m., $22

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FRI 3/9 9:30 pm $15 $12 students — WORLD ROCK — CONSTANTINA, Street Drum Brazil + ANTIOQUIA

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SUN 3/11 8:30 pm $5 — OPEN MIC — SONGWRITERS' OPEN MIC featuring Chalaza Coleman

TUE 3/13 8:30 pm $10 — CAJUN CREOLE — THE CREOLE BELLES — 8pm Cajun Zydeco dance lesson

THU 3/15 8:30 pm $10 — GRATEFUL DEAD NIGHT — STU ALLEN & MARS HOTEL

FRI 3/16 9:00 pm $12 $10 students — REGGAE — 7TH ET SHOWCASE: ARKAINGELLE, BINGNI GHOST, ROOTS NATTY, MIOSOTIS, SISTER DYINAH

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John McCutcheon
Sunday, March 11, 2012
3:00 p.m. (doors open at 3:15 p.m.)
Asbury United Methodist Church
1743 East Ave., Livermore, CA 94550
[illegible]
Purchase tickets at www.AsburyLivePresents.com and in the church office

C&C

Jazz, Lounge & Cabaret

[illegible] Trio live jazz, [illegible] & [illegible] p.m., free
Eddie [illegible] [illegible] with guests, [illegible] San Francisco, 6-9 p.m., free
George [illegible] [illegible], 8:30 p.m.
[illegible] [illegible] Lounge revue, [illegible] 5 p.m., $10
[illegible] with [illegible] and [illegible] Castro Theatre, 6 p.m., $10-$45

Rock & Pop

[illegible] with [illegible] Finger & The Major Groove, and The New Thomases, Hotel Utah, 5 p.m., $8
[illegible] with [illegible], Great American Music Hall, 5 p.m., $45
[illegible] with [illegible] and Charms, [illegible], 8:30 p.m., $7
[illegible] with [illegible] Orchestra [illegible] and [illegible], 9 p.m., $8
The [illegible] Lounge with The Started [illegible], Cafe du Nord, 8 p.m., $10
[illegible] Lounge with the [illegible] Fire and Water And [illegible], Lounge of the Hill, 9:30 p.m., $10, $12
[illegible] with [illegible] and [illegible], [illegible] Hall, 5 p.m., $8, $12
Lounge [illegible] with [illegible] (Hobby

four show, [illegible], 3 p.m., free
[illegible] with [illegible], The Independent, 9 p.m., $20

Soul, Funk, R&B & Hip-Hop

[illegible] with [illegible], [illegible] 9 p.m., $20
[illegible] with DJ [illegible], [illegible] Room, 5:30 p.m., $10

SUNDAY 11

EAST BAY

All Ages

[illegible] College Symphony [illegible] Center [illegible] College, 5 p.m., $8-$15
[illegible] College Wind Orchestra [illegible] Center [illegible] College, 2 p.m., $5-$10

Blues, Folk & Country

Americana Unplugged [illegible], 5 p.m., free
[illegible] Brothers Freight & Salvage Coffeehouse, 5 p.m., $20.50, $22.50
Sunday Morning [illegible] with [illegible], Caffe Mediterraneum, 10 a.m., free

Classical & Opera

[illegible] by [illegible], [illegible] Hall, 3 p.m., $30

Experimental & Avant Garde

[illegible] CD release with [illegible], [illegible] Lounge + Gallery, 4 p.m., $10-$15

Jazz, Lounge & Cabaret

Ed Wallace jazz-inspired [illegible], Hippie Gypsy Café, 12:30 p.m., free
Jazz and R&B Night [illegible] Locker, 8-10 p.m., free
[illegible] [illegible], 4:30 p.m., $10, $15
The [illegible] Jazz [illegible] classic & contemporary jazz, Coffee Mill, 3-6 p.m., free
John [illegible] Actual Café, 6 p.m., free
[illegible] Cafe Van Kleef, 9 p.m.
[illegible] with [illegible], [illegible], 7 p.m., $12, $15
The [illegible] The Nick's Lounge, 8:30-11 p.m., free
[illegible] Latin Jazz Orchestra Piedmont Piano Company, 4 p.m., $15
[illegible] The [illegible] & free 6:30-8 p.m., free

Kids

[illegible] Sundays kids [illegible], Piedmont 3 p.m., $4, $6

Rock & Pop

[illegible] [illegible] Mile High Club, 7 p.m., $6
The [illegible] Orchestra [illegible], 6 p.m., free

World, Latin, Reggae & Reggaeton

[illegible] Cafe [illegible], 8:30 p.m., $7

333 Slim's
www.slims-sf.com
333 11th St. btwn. Folsom & Harrison San Francisco [illegible]

FRI. MAR. 9 - COUNTING CROWS - SOLD OUT!

SAT. MAR. 10 - $22 ADV/$22 DOOR - DOORS 8, SHOW 9
SAUL WILLIAMS
CX KIDTRONIK

FRI. MAR. 16 - $16 ADV/$18 DOOR - DOORS 7, SHOW 8
STREET DOGS
DEVIL'S BRIGADE
OLD MAN MARKLEY - [illegible] THE STOUT

SAT. MAR. 17 - $23 ADV/$28 DOOR - DOORS 8, SHOW 9
ST. PATRICK'S DAY!!!
CULANN'S HOUNDS
VICTIM'S FAMILY
[illegible]

WED. MAR. 21 - OF MONTREAL - SOLD OUT!

FRI. MAR. 23 - $[illegible] ADV/$[illegible] DOOR - DOORS 8, SHOW 9
AN EVENING WITH
7 WALKERS
FEATURING BILL KREUTZMANN OF THE GRATEFUL DEAD,
GEORGE PORTER JR. OF THE FUNKY METERS,
PAPA MALI, & MATT HUBBARD

SAT. MAR. 24 - $16 ADV/$18 DOOR - DOORS 8, SHOW 9
GOOD OLD WAR
THE BELLE BRIGADE
FAMILY OF THE YEAR

TUES. MAR. 27 - $14 ADV/$16 DOOR - DOORS 7, SHOW 7:30
"THE GLAMOUR KILLS TOUR"
THE WONDER YEARS
POLAR BEAR CLUB
TRANSIT - THE STORY SO FAR

THURS. MAR. 29 - $10 ADV/$12 DOOR - DOORS 7:30, SHOW 8
PICTURE ATLANTIC - STOMACHER
VIA COMA
[illegible]

[illegible]

GREAT AMERICAN MUSIC HALL
www.musichallsf.com
859 O'Farrell St. btwn. Polk & Larkin San Francisco [illegible]

FRI. MAR. 9 - $[illegible] ADV/$[illegible] DOOR - DOORS 8, SHOW 9
[illegible] PRODUCTIONS PRESENTS
POINT NORTH
FULL ON FLYHEAD
SETH CHAPLA - BAD BOY EDDY

SAT. MAR. 10 - COUNTING CROWS - SOLD OUT!

WED. MAR. 14 - $15 ADV/$22 [illegible] - DOORS 8, [illegible]
THE HANDCARTS
GRASS WIDOW

THURS. MAR. 15 - $[illegible] ADV/$[illegible] DOOR - DOORS 7:30, [illegible]
KALX PRESENTS
MICHAEL GIRA OF SWANS
SIR RICHARD BISHOP

FRI. MAR. 16 - $[illegible] ADV/$[illegible] [illegible] - DOORS 8, [illegible]
HOT BUTTERED RUM
CORNMEAL

THURS. MAR. 22 - $15 ADV/$15 DOOR - DOORS 7, [illegible]
ALLEN STONE
B & THE SEA
ZZ WARD

FRI. & SAT. MAR. 23 & 24 - $25 ADV/$25 DOOR
DOORS 8, SHOW 9 - SEATED SHOWS!!
TODD SNIDER
DAVID JACOBS-STRAIN

SUN. MAR. 25 - $15 ADV/$15 DOOR - DOORS 7, [illegible]
AMY RAY OF THE INDIGO GIRLS
LINDSAY FULLER

THURS. MAR. 29 - $14 ADV/$14 DOOR - DOORS 8, [illegible]
[illegible] & [illegible] MAGAZINE PRESENT
THE FEROCIOUS FEW
ZODIAC DEATH VALLEY
[illegible]

[illegible]
Gibson

VENUE DIRECTORY

EAST BAY

[illegible] Art Gallery [illegible] Telegraph Ave., Oakland, 510-[illegible]
[illegible] 924 Gilman St., Berkeley, 510-525-9926.
Air [illegible] & Lounge 492 9th St., Lower Patio Oakland, 510-444-2577.
Piedmont Pub [illegible] San Pablo Ave., Berkeley, 510-843-2473.
The Alley 3325 Grand Ave., Oakland, 510-444-8505.
[illegible] 2438 Telegraph Ave., Berkeley, 510-548-1159.
Armando's 707 Alhambra Vista Ave., Martinez, 925-228-0895.
Art [illegible] Gallery & [illegible] Center 2905 Shattuck Ave., Berkeley, 510-472-3470.
[illegible] 1317 San [illegible] Ave., Berkeley, 510-525-5054.
The [illegible] 135 Park Pl., Point Richmond, 510-237-[illegible]
[illegible] Bar 513 17th St., Oakland, 510-444-7700.
[illegible] Center for [illegible] Arts 1601 [illegible] St., Alameda, 510-523-6957.
The [illegible] 1001 S St., Berkeley, 510-[illegible]
Cafe [illegible] 1821 Telegraph Ave., Oakland, 510-[illegible]
[illegible] 2501 San [illegible] Ave., Berkeley, 510-548-5050.
[illegible] Cafe [illegible] St., Berkeley, 510-[illegible]
Cafe [illegible] 5220 [illegible] St., [illegible] Creek, 925-[illegible]
Club 21 [illegible] Franklin St., Oakland, 510-268-9425.
Cafe [illegible] 4 [illegible] St., Oakland, 510-[illegible]
Coffee Mill 3363 Grand Ave., Oakland, 510-465-4224.
[illegible] Lounge 5482 College Ave., Oakland, 510-[illegible]
[illegible] Irish Sports [illegible] 1524 [illegible], Walnut Creek, 925-[illegible]
[illegible] 347 14th St., Oakland, 510-[illegible]
[illegible] 2355 [illegible] Ave., Oakland, [illegible]
[illegible] Lounge 3250 Lakeshore Ave., Oakland, 510-[illegible]
[illegible] Mile High Club [illegible] King Jr. Way, Oakland, 510-[illegible]
[illegible] Art Bar and Lounge 85 Grand Ave., Oakland, 510-[illegible]
Lounge & [illegible] 476 Broadway, Oakland, 510-[illegible]
[illegible] Congregational [illegible] 2345 Channing Way, Berkeley, 510-848-3696.
First Presbyterian Church 2115 Broadway, Oakland, 510-444-3885.
[illegible] 1807 Telegraph Ave., Oakland, 800-745-3000.
[illegible] 171 W. Tennyson Rd., Hayward, 510-783-1736.
[illegible] 2626 [illegible] St., Berkeley, 510-644-2020.
[illegible] Hall UC [illegible] Way at College Ave., Berkeley, 510-642-9988.
High [illegible] Lounge 1305 High St., Alameda, 510-[illegible]
[illegible] 1436 [illegible] St., Alameda, 510-[illegible]
[illegible] 2087 [illegible] St., Berkeley, 510-[illegible]
[illegible] Community Center of The East Bay 1414 Walnut St., Berkeley, 510-[illegible]
[illegible] 5813 Park St., Oakland, 510-[illegible]
John's Coffee & [illegible] Lounge 1273 Park St., Alameda, 510-[illegible]
Lounge 2161 [illegible] Ave., Berkeley, 510-843-8277.
[illegible] City 1488 Webster St., Oakland, 510-[illegible]
[illegible] 527 2nd St., Oakland, 510-[illegible]
[illegible] Lounge 3252 [illegible] Ave., Oakland, 510-[illegible]
[illegible] 850 San Pablo Ave., Albany, 510-[illegible]
La [illegible] Cultural Center 3105 Shattuck Ave., Berkeley, 510-[illegible]
[illegible] United Methodist Church 1330 Lakeshore Ave., Oakland, 510-[illegible]
[illegible] Lakeshore Ave., Oakland, 510-[illegible]
[illegible] 300 Fallon St., Oakland, 510-[illegible]
The [illegible] 1517 [illegible] St., Oakland, 510-[illegible]
[illegible] Lounge 2320 Santa Clara Ave., Alameda, 510-523-8700.
Lounge 3411 3411 MacArthur Blvd., Oakland, 510-531-3411.
[illegible] & Lounge 2221 [illegible] Way, Oakland, 510-[illegible]
[illegible] Sports Bar & Grill 2715 N. Main St., Walnut Creek, 925-350-7086.
[illegible] Lounge 341 14th St., Oakland, 510-[illegible]
Mills College 5000 MacArthur Blvd., Oakland, 510-430-2255.
[illegible] Lounge 7000 San Pablo Ave., Berkeley, 510-[illegible]
The New Parish 579 18th St., Oakland, 510-444-7474.
Lounge-Cafe 6500 [illegible] Ave., Oakland, 510-595-5344.
Oakland City Center 500 12th St., Oakland, 510-[illegible]
[illegible] 3rd St., Oakland, 510-[illegible]
[illegible] 7000 Coliseum Way, Oakland, 510-569-2121.
[illegible] Lounge 2272 Telegraph Ave., Oakland, 510-[illegible]
[illegible] Theatre 2025 Broadway, Oakland, 510-465-6400.
Piedmont Center for the Arts 801 Magnolia Ave., Piedmont, [illegible]
Piedmont Piano Company 1728 San Pablo Ave., Oakland, 510-[illegible]
[illegible] 1951 [illegible] Ave., Oakland, 510-[illegible]
[illegible] 435 13th St., Oakland, 510-451-2880.
[illegible] Island 2513 [illegible] Ave., Alameda, 510-[illegible]
The [illegible] Steady 1745 San [illegible] Ave., Oakland.
[illegible] 3553 Mt. Diablo Blvd., Lafayette, 925-284-4817.
[illegible] 1700 [illegible] Ave., Alameda, 510-[illegible]
[illegible] 132 14th St., Oakland, 510-444-7274.
[illegible] 42861 [illegible] Rd., Fremont, 510-979-0477.
[illegible] 2284 [illegible] Ave., Berkeley, 510-[illegible]
[illegible] 2401 San [illegible] Valley Blvd. [illegible] San [illegible], 925-837-6777.
[illegible] Amphitheatre One Amphitheatre Pkwy., Mountain View, 650-967-3000.
[illegible] 2424 [illegible] Ave., [illegible], 510-522-[illegible]
[illegible] Lounge 2590 N. Main St., Walnut Creek, 925-977-3886.
St. [illegible] Episcopal Church 2300 Bancroft Way, Berkeley, 510-[illegible]
St. John's Presbyterian [illegible] 2727 College Ave., Berkeley, 510-845-6830.
[illegible] 3101 Shattuck Ave., Berkeley, 510-841-2082.
[illegible] Club 2120 Telegraph Ave., Oakland, 510-444-[illegible]
[illegible] 1510 8th St., Oakland.
[illegible] Art Center 2579 [illegible] Way, Berkeley, 510-[illegible]
[illegible] 464 E. 14th St., San Leandro, 510-[illegible]
[illegible] 1975 Telegraph Ave., Oakland, 510-451-[illegible]
[illegible] & Grill 2045 Mt. Diablo St., Concord, 925-[illegible]
[illegible] 201 Broadway, Oakland, 510-452-[illegible]
[illegible] Vineyards [illegible] 5050 [illegible] Rd., Livermore, 925-456-2450.
[illegible] UC Berkeley, Berkeley, 510-642-4297.
White [illegible] 6555 Telegraph Ave., Oakland, 510-[illegible]
Yoshi's 510 Embarcadero West, Oakland, 510-238-9200.
[illegible] Hall UC Berkeley, Berkeley, 510-642-9988.
Zoe's [illegible] 552 Grand Ave., Oakland,

[illegible] and friends the Brazilian Cultural Project, Starry Project, 4 p.m., $5-$10

SAN FRANCISCO

Blues, Folk & Country

Ka-Chi Downtown Cafe, 8 p.m., free
[illegible] with The [illegible], Their Parlorde, 4 p.m. free
Songwriter Sundays rotating artists perform at the lounge, Yoshi's San Francisco, 8 p.m.-midnight, $3

Classical & Opera

Michael [illegible] on piano for Sunday champagne brunch, Top of the Mark, 10 a.m.-1 p.m., $59 for brunch plus gratuity and tax

Gospel & Vocal

[illegible] with Future Perfect & [illegible] guests, 1300 on Fillmore, 11 a.m. & 1 p.m., $29 includes brunch

Jazz, Lounge & Cabaret

Best of the Bay Sunday cabaret series, cabaret 8 p.m., $20-$50, $65 dinner and show
[illegible] Revel [illegible] Center for the Arts, [illegible] p.m., $30-$60
[illegible] and [illegible] Plus Bar, 4:30 p.m. $10
[illegible] featuring [illegible] Sonlight, [illegible], Oakland, [illegible] 4:30-8:30 p.m., $8

Rock & Pop

[illegible] with [illegible] and [illegible], Hemlock Tavern, 8 p.m. $6
[illegible] with [illegible], [illegible] of the Hill, 8 p.m. [illegible]
[illegible] with [illegible], Bottom of the Hill, 8 p.m., $8

Soul, Funk, R&B & Hip-Hop

[illegible] with [illegible] and 3rd Live Room, Cafe du Nord, 9 p.m., $12

World, Latin, Reggae & Reggaetón

[illegible] (Sierra Leone Refugee All Stars) with [illegible], [illegible] Room, 9:30 p.m., $5
[illegible] Rock & Brews Room Hall, 8 p.m., $15, $18

MONDAY 12

EAST BAY

All Ages

[illegible] Argentine tango, Cafe Trieste, 7-9 p.m., free

Blues, Folk & Country

"Uptown Boogie" [illegible] with [illegible], The Uptown, 8 p.m., $5

Experimental & Avant-Garde

[illegible] [illegible] and [illegible], The New Parish, 8:30 & 10:30 p.m., $25-$750

Jazz, Lounge & Cabaret

CSU East Bay Jazz Ensembles Yoshi's Oakland, 8 & 10 p.m., $40-$30
Jazzschool Institute Orchestra Freight & Salvage Coffeehouse, 8 p.m., $16.50, $18.50

Rock & Pop

[illegible] with [illegible], [illegible] High Club, 8 p.m.

SAN FRANCISCO

Blues, Folk & Country

Irish [illegible] [illegible] 33 Bar & Grill, 8 p.m., free

Jazz, Lounge & Cabaret

Le Jazz Hot La Coleman, 7 p.m., free

Rock & Pop

[illegible] Johnny Foley's Irish House, 8 p.m., free
[illegible] and [illegible] Kanzer Cafe, 7 p.m., free
[illegible] with [illegible] & Lags, [illegible], and [illegible] of the Hill, 8 p.m., free
The Joy Formidable with A Place to Bury Strangers, The Independent, 8 p.m., $20
[illegible] with [illegible] and [illegible], [illegible] Room, 9 p.m., $8
[illegible] [illegible] Tavern, 10 p.m., free

TUESDAY 13

EAST BAY

Blues, Folk & Country

[illegible] Blues Night with [illegible], [illegible] Bar & Grill, 7:30-11 p.m., free
[illegible] with Cajun/Zydeco [illegible] at 8 p.m., [illegible] 8:30 p.m., $10
[illegible] Pete's Restaurant, 7:30-9 p.m., free
[illegible] Night Live Band This week: [illegible] City Jug Band, Julia's Coffee & Tea, 7 p.m., $5 suggested

Experimental & Avant-Garde

[illegible] with Shelley/[illegible]/Clifford/[illegible], presented by Clifford Brown, [illegible] The Uptown, 8:30 p.m., free

Jazz, Lounge & Cabaret

The [illegible] featuring Clifford Brown, [illegible], 8 p.m., free
[illegible] with [illegible], Cafe [illegible], 8:30 p.m., free
[illegible] & [illegible] [illegible], Yoshi's Oakland, 8 p.m., $28-$32
Jazzschool Tuesdays featuring [illegible] from the Jazzschool, [illegible], 8 p.m., free
[illegible] with guest [illegible] singers, The Alley, 8 p.m., free

Rock & Pop

[illegible] with [illegible], [illegible], 9 p.m., $5
[illegible] Stork Club, 9 p.m., $5

Soul, Funk, R&B & Hip-Hop

The [illegible] spoken word event with comedy and DJs, Freddy's [illegible], 7 p.m., free
[illegible] Jupiter, 8 p.m., free

SAN FRANCISCO

Jazz, Lounge & Cabaret

[illegible] playing soft jazz piano, Top of the Mark, 8:30-11:30 p.m., $5-$10
[illegible] Night Band [illegible] plays retro jazz plus a swing dance, [illegible] Club, 9 p.m., $10-$12

Rock & Pop

[illegible] with [illegible] and [illegible], Bottom of the Hill, 8 p.m., $8
The [illegible] with The [illegible] and [illegible], [illegible] Room, 8 p.m., $6
[illegible] Park Chalet Brewery, 6:30 p.m., free
[illegible] with [illegible] and The [illegible], Hemlock Tavern, 8 p.m., $6
[illegible] [illegible] Room, 9:30 p.m., $5
[illegible] with [illegible], 7 & 10:15 p.m., $33
[illegible] with [illegible] and the [illegible], Cafe du Nord, 9:30 p.m., $10
The Joy Formidable with A Place to Bury Strangers, The Independent, 8 p.m., $20
[illegible] with [illegible] and [illegible], [illegible] Slim's, 8 p.m., $12
[illegible] of [illegible] and [illegible], [illegible] and [illegible], [illegible] Hall, 8 p.m., $6

WEDNESDAY 14

EAST BAY

All Ages

[illegible] Community Band [illegible] Women's History Month, [illegible] College, 7:30 p.m., $5-$10

Blues, Folk & Country

[illegible] Freight & Salvage Coffeehouse, 8 p.m., $20.50, $22.50

Jazz, Lounge & Cabaret

[illegible] & [illegible] [illegible], 8:30 p.m., free
[illegible] presents [illegible], Yoshi's Oakland, 8 p.m., $22
[illegible] Performance [illegible], [illegible] Gallery, 6-8 p.m.
[illegible] [illegible] Bar & Grill, 7:30 p.m., free
[illegible] [illegible] Swiss Park, 7-9 p.m., free
[illegible] [illegible] with guest [illegible] singers, The Alley, 8 p.m., free

Rock & Pop

[illegible] Stork Club, 8 p.m., $6
KALX 90.7 FM Mountain Big Band weekly local band showcase, The Uptown, 8:30 p.m., free
[illegible] with [illegible] of "[illegible] in the World" at 8 p.m., [illegible], 8 p.m., $10

Soul, Funk, R&B & Hip-Hop

[illegible] Kitsa, 10 p.m., free

World, Latin, Reggae & Reggaetón

[illegible] [illegible], 8:30 p.m., $8
[illegible] with [illegible] at 7 p.m., [illegible], 8 p.m., $2
Caribbean Night with Reggae Roots and DJ [illegible], [illegible], 7:15 p.m., free

SAN FRANCISCO

Blues, Folk & Country

[illegible] [illegible] Room, 8 & 10 p.m., $15

Experimental & Avant-Garde

[illegible] composers in performance series, [illegible] Gallery, 7:30 p.m., $10, $5

Jazz, Lounge & Cabaret

[illegible] and the [illegible] Top of the Mark, 7 & 10:11:30 p.m., $10
[illegible] with [illegible] & [illegible] Abraham, Amnesia, 7 p.m.
[illegible] with the [illegible] Session, [illegible], 8 p.m., free

Rock & Pop

3rd [illegible] featuring Fulton and the 4-8th and [illegible], [illegible] Stop, 8 p.m., $12
The [illegible] Band [illegible] Room, 8:30 p.m., $5
The [illegible] with The Vibrant Sound and The [illegible], Cafe du Nord, 8:30 p.m., $10-$12
[illegible] with [illegible] and [illegible], Hemlock Tavern, 8 p.m., $7
The [illegible] with Poor Sons and Cool Ghouls, [illegible] Hall, 8 p.m., $6
[illegible] with [illegible] and [illegible], [illegible], 8:30 p.m., $8
The [illegible] with [illegible] and [illegible], Bottom of the Hill, 8:30 p.m., $8

Soul, Funk, R&B & Hip-Hop

[illegible] Sessions Dance party with [illegible] Magic [illegible], [illegible] and [illegible] "The Wizard" [illegible], [illegible] Room, 9:30 p.m., $5

World, Latin, Reggae & Reggaetón

[illegible] Peña Pachamama, 8 p.m., $12

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[illegible]
[illegible] Paul [illegible]
Tues-Weds & Every Other Friday [illegible]

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SATURDAY MARCH 17TH
8PM

MAR 18 SCI-FI BINGO
[illegible]

MAR 18 SF BALALAIKA ENSEMBLE
[illegible]

JOHN SANTOS SEXTET
WORLD-CLASS LATIN JAZZ
6 TIME GRAMMY NOMINEE
FRIDAY MARCH 23RD • 7:30PM

MAR 24 THE HOOPING LIFE MOVIE
[illegible]
SATURDAY MAR 24TH [illegible]

TICKETS + MORE INFO
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THU 3/8
SELECTOR-
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& MIKE LEWIS

Bay Jup booker and DJ-ace Alvin Grissette aka DJ Delon lays it down with his patented blend of nu jazz, downtempo and electro soul goodness. This week he welcomes in Mike Lewis, a local fav at bars and lounges throughout SF and Oakland for the past several years, working underground hiphop as well as nu-funk, soul and house parties.
www.soundcloud.com/djdelon
www.mixcrate.com/mikelewis

FRI 3/9
FLOWTILLA
Bay Flowtilla play a sophisticated blend of psychedelic world groove jazz funk. "The group takes a theme or a rhythm and they run with it. The guitar soars along over drummer Jan Jackson and bassist Ellen Schoenwetter's sometimes jazzy sometimes funky, sometimes driving grooves. Lon, Ellen, and Jan all definitely have some serious playing ability.
www.flowtilla.com

SAT 3/10
PARK ST. TRIO
The Park St. Trio was formed by Steve Steer and Jason Countryman with the intention of writing original melodic jazz. Both are huge fans of strong melodies and great chord changes. The vibraphone/guitar combination makes for an original swinging sound!
www.myspace.com/parksttrio

DJ&DANCE

EAST BAY

THURSDAY 8

Academy b gin w/ [illegible] and DJ Joe D spinning hip-hop, R&B, dancehall, & Top 40, White Horse Inn, 9 p.m., $3 students free w/ valid ID

Club Fever w/ Rascals Dem Sound spinning reggae & dancehall, Shashamane Restaurant, 10 p.m., free

Ozone Club w/ DJs Neil Karlo & Chris Fox, Shattuck Down Low, 9 p.m., free

Delicious Thursdays [illegible], 10 p.m., free

DJ Adil spinning eclectic [illegible], Lucky Lounge, 9 p.m., free

DJ Aesop The Layover, 9 p.m., free

DJ Ozone & Mike Lewis Jupiter, 9 p.m., free

DJ Trick spinning lounge, Lost Weekend Lounge, 8 p.m.-2 a.m., free

Elixir w/ resident DJ [illegible] and weekly guest, [illegible] Lounge, 9 p.m., $5

Ho Job w/ [illegible] China & Sam Panic, The Missouri Lounge, 10 p.m., free

Jungle Jungle w/ DJs Palace, [illegible], and Uncle Joe, Luka's Taproom & Lounge, 9 p.m., free

Riff Raff indie pop, mash-ups, new wave, Radio, 10 p.m.-2 a.m., free

Sure Shot w/ DJ M.A.M, The Layover, 10 p.m., free

Tasty ladies night w/ [illegible] spinning hip-hop & R&B, Club 21, 9 p.m., $12-$15

Yerba Buena Sessions spinning DJs Carlos Mena and Cecil, [illegible] and Bar, 9 p.m., free

FRIDAY 9

Go Joe w/ DJs Lady Saavedra, No Friends spinning lost cuts and boss jams, The Missouri Lounge, 10 p.m., free

Club 21 w/ DJs spinning Latin house, Club 21, 9 p.m., $6-$15

spinning w/ DJ Ryan DJ Ryan spinning the hottest music in the Bay Area, White Horse Inn, 8 p.m., $3

"Deejays, Drinks & Dancing" DJ Rafet & special guests spinning bass heavy fun and electro, Shattuck Down Low, 9 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant, 9:30 p.m., free

Downtempo and Lounge w/ rotating DJs, Sushi Groove, [illegible] 9:30 p.m., free

Ozone 2nd Fridays featuring DJ Soul Lemon, Era Art Bar and Lounge, 9 p.m., $10

Friday Nite Dance w/ DJ Super K, Focus, 10 p.m., $5

Happy Hour w/ DJ Russell Overall spinning punk, rock, indie & noise rock, The Missouri Lounge, 6-10 p.m., free

Latin Explosion DJ Jorge Eclipse spins authentic Latin merengue, banda, Spanish pop & reggae, [illegible], 9 p.m.-2 a.m., $6-$10

Movement weekly [illegible], Amoeba Music, 7-10 p.m., free

Mighty Irie DJs Rocker T, Mic Dole, & Smoke-One spin reggae, dancehall & hip-hop, Luka's Taproom & Lounge, 10 p.m., $10

Old-School hip-hop and funk, Ozone & [illegible], 9 p.m., free

Ozone Night w/ DJ Electro spinning reggae, soca, salsa & [illegible], Island Paradise Club, 10 p.m., ladies free before 11:30 p.m.

Retro-Active House, smart beats, 80s pool night, Kingman's Lucky Lounge, 9 p.m., free

Salsey Fridays DJ Lash & Rat [illegible] R&B & soul, Kimball's Carnival, 9 p.m., $5

Tooliby w/ DJ Sweet Prayers spinning northern soul, Motown, 60s, glam, punk, new wave, & rock n' roll, Ruby Room, 10 p.m., free

World Beat Fridays featuring DJ Tropic spinning afrobeat, soca, samba, house, merengue, dancehall, reggae, bhangra, Arabic house & more, Conga Lounge, 10 p.m.

SATURDAY 10

All Productions & Moondyne Bar spinning 80s & 90s Pop Faves, 10 p.m., free

Angel Magik DJs Fyre, Jah Yoo, I-Vier, Young Fyah, & Ozone spin hip-hop, reggae & dancehall, Shattuck Down Low, 9 p.m., $15

Club Maxwell's DJs Jerry Ross & Soul Perfect spin R&B, soul, funk, reggae & hip-hop, Maxwell's Lounge, 9 p.m., $15

Club Missouri w/ DJ Rum and Ozone spinning hip-hop, R&B, [illegible] and Bar, 9 p.m., $5 before 11 p.m.

Deejay Lady Ryan Disco Volante, 8 p.m., free

Deejay Lady Ryan Disco Volante, 9:30 p.m.

"Deejays, Drinks & Dancing" DJ Rafet & guests spinning bass heavy fun and electro, Shattuck Down Low, 9 p.m., free

"The Deeper Side of Soul" soulful dance music w/ DJs Sound [illegible] and Alan Sol, plus live art and video projections, Ca Sevilla Cafe, 9:30 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant, 9:30 p.m., free

Downtempo and Lounge w/ rotating DJs, Sushi Groove, [illegible] 9:30 p.m., and

A Ozone & Jazz Affair w/ DJs spinning reggae, retro, & hip-hop, New Karibbean City, 9 p.m., $15

Jamaican Saturday Night w/ [illegible], White Horse Inn, 9 p.m., $5

La Bota Loca Latino cowboy night w/ DJs spinning salsa, norteño, & banda plus hot go-go vaqueros, Club 21, 9 p.m., $6-$15

Magik Milk Rooms DJ [illegible] & guests host genre-hopping extravaganza, Kingman's Lucky Lounge, 9 p.m., free

Ozone Latina: Latin Night DJ Tropic spins salsa, merengue, cumbia, vallenato, reggaeton, reggae en español & and more, Conga Lounge, 10 p.m., free

Hot Rooms MC [illegible] spin pop and from the 1960s to Michael Jackson, Ruby Room, 10 p.m., free

Soul Revolution w/ DJs Hyperbeatz & [illegible] spinning soul, funk, & boogie, The Missouri Lounge, 10 p.m., free

Sound Ozone DJs Trinka & Ozone spin oldschool hip-hop, funky soul classics, club bangers, & more, Ozone 10 p.m.-2 a.m., free

To-Dos!!! DJs [illegible], 4erafuntz, & the Ozonest spin classic party anthems & brown funk, Luka's Taproom & Lounge, 10 p.m., $10

Warm-Up w/ DJ Fluid Cat spinning hip-hop, R&B, The Missouri Lounge, 6-10 p.m., free

SUNDAY 11

In Heads Kingman's Lucky Lounge, 9 p.m., free

King of Kings DJ Smoke-One and guests spin reggae, dancehall, indie, & classic rock, Shattuck Down Low, 9 p.m., $5

Mojo w/ DJ Mauve spinning soul, funk, & Afrocentric old school, Roman Bar & Lounge, 9 p.m., free

The Soul-Full Club DJ Aebl Ove & Ozone spin soulful grooves, Luka's Taproom & Lounge, 9 p.m., free

Uncle Fon's Ska Sundays DJs spin ska, rocksteady, & roots reggae, The [illegible] Club, 7 p.m., free

MONDAY 12

Monday Soul [illegible] DJs B-Shop, Mentor, The New Parish, 10 p.m., $5

Selecta 101 Disco Volante, 9 p.m., free

Three-Day Weekend DJ Morocco Slim spinning hip-hop, R&B & local favorites, Luka's Taproom & Lounge, 9 p.m., free

Underground Lounge psyche DJs & house [illegible] music, Radio, 10 p.m.-2 a.m., free

Wanna Dance Doll? w/ DJ K-Tel spinning rock and roll, soft hits, oldies, & soul, The Missouri Lounge, 10 p.m., free

TUESDAY 13

Boombox and Paradise with Bang Bang, The New Parish, 9 p.m., $20

DJ Robot Sweet Money spinning rock, indie, punk, new wave & more, The Missouri Lounge, 10 p.m., free

DJ Night DJs spinning funkadelic pop, mind-blowing rock, & urban hip-hop, Kip's Restaurant, 9:30 p.m., free

DJ Wooly spinning punk, Lost Weekend Lounge, 9 p.m.-2 a.m., free

Eclipse Lounge night featuring DJ Speedy & DJ Krazy, Club 21, 9 p.m., free

Joe Quinn Spins Vinyl Disco Volante, 8 p.m., free

Soul Fyah DJs Juan G & [illegible] spinning reggae & world music, Luka's Taproom & Lounge, 9 p.m., free

WEDNESDAY 14

Galerie [illegible], 9 p.m., free

Hump Day w/ DJs Jel & Odd Mussel of Quasi, The Missouri Lounge, 10 p.m.-2 a.m., free

The Jet Set w/ DJ Santero and special guests, Luka's Taproom & Lounge, 9 p.m., free

The Jump Off: Hump Day Hip-Hop w/ DJs spinning hip-hop, Club 21, 9 p.m., $6-$15

Kimchi Sandwich w/ DJ [illegible], The Layover, 6 p.m., free

Metal Night spinning Last Angry Manny spinning metal and more, Mecham's Saloon, 10 p.m., free

Pozo Latin cowboy night w/ [illegible] 7 p.m., $6-$15

Ozone Punk, rock, new wave, & classic rock w/ DJ hosts [illegible], Ruby Room, 10 p.m.-2 a.m., free

PICKS

Mochipet

Performing in a purple dinosaur suit isn't Mochipet's only claim to fame — he also occasionally spins real vinyl, collaborates with local jazz ensembles (like The Evan Francis Group, formerly *Spaceheater*) and creates mashups from bands that are more similar in moniker than they are in tone (e.g., Cash Money Millionaires and Johnny Cash). Also, he knows his music history: The turntablist formerly known as David Wang used to have his own three-hour show on San Mateo's KCSM, one in a small handful of extant non-commercial jazz stations. Such disparate influences are unusual for a DJ, even in the progressive Bay Area, and it's no wonder that Mochipet is such a rousing success. Perhaps the biggest testament to his stature as an artist was a 2008 concert at Carnegie Hall, during which a twenty-piece orchestra played Stefan Freund's arrangement of the Mochipet piece "Dessert Search for Techno Bakleva." This week Mochipet will unveil a new album, *Mochipet Is Zulf*, which he produced in collaboration with dancehall vocalist MC Zulu. They'll celebrate with a cast of several other DJs on Friday, Mar. 9, at ICON Ultra Lounge (1192 Folsom St., San Francisco). 9 p.m., $20. IconLoungeSF.com — *Rachel Swan*

LUKA'S CLUB SCHEDULE
Voted Best Place to Dance & Best Pick Up Bar east bay express
WED 9PM THE JET SET RESIDENT DJ SANTERO & GUEST DJ 3RD DEGREE [illegible] Music, Dance Party w/ the latest grooves from Africa, Asia, the Americas & beyond
THUR 9PM BODY LANGUAGE [illegible] MIXOLOGIST DJs D ACES & CURG-S 80's & 90's funk, pop, R&B & hip hop
WEEKEND SPECIAL COVER $5 BEFORE 11PM
FRI 10PM MIGHTY IRIE w/ RESIDENT CREW ROCKER T SMOKE ONE & ERIC DOLE hip hop, reggae & dancehall
SAT 10PM SMOOVE SATURDAYS DJs HENROC & WISDOM [illegible] soul, neo soul & world flavor
SUN 9PM POLYGENRIC! DJs ADELDEE, MAXIMAAL, ODNOGAPO [illegible]
MON 9PM THREE DAY WEEKEND DJ PROZACH TURNER spinning local [illegible]
TUES 9PM SOULFYAH RESIDENT DJ JUAN G [illegible] African rhythm
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FRI 3/9 8:30PM $7-10 ROSENGROOVE PRODUCTIONS PRESENTS THE REAL NASTY [illegible] THE TENDERLOINS
SAT 3/10 9:30PM $7-10 THE BLANK STARES VICTORY AND ASSOCIATES, PARANOIDS
SUN 3/11 3PM THE BRAZIL-IAN INTERNATIONAL CULTURAL PROJECT FEATURING TRIO PAZ AND SARAVA ZAMBA
THU 3/15 8PM $8-10 THE BERKELEY BALKAN BACCHANAL 3RD THURSDAY OF EVERY MONTH [illegible]
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AQUARIUM AGE

THE URGE TO MOVE

For the week of March 7-13, 2012

By Ralfee Finn

It's a wacky week here on Planet Earth, with so many ups and downs and back and forths that simply surviving the multidimensional psychic flux requires surrendering any notion of "normal." The planets are challenging the status quo, and as a result, many situations as well as states of mind regularly taken for granted simply evaporate at the touch (a condition that continues for the next several weeks). The good news is that life is exciting. But it's also exhausting, especially as the constantly changing terrain makes it feel as if nothing is for sure. Learning to live comfortably in a state of uncertainty is always a huge challenge to hearts as well as minds. And for the next several weeks (really, several months) many of us will be facing just such a challenge as we work our way through an elaborate maze of personal and planetary transformation.

The epicenter of the wackiness is Uranus, in Aries, conjunct Mercury, also in Aries, as Mercury prepares to go retrograde on March 12. Uranus, the planet of sudden shifts, is infamous for catalyzing stagnant patterns. Mercury, the planet of all things mental, includes within its vast domain language, communication, commerce, and travel. During a retrograde phase, as Mercury seemingly retraces its path, regular routines go slightly screwy, especially this retrograde, which runs currently with the ongoing Mars Retrograde. Mercury's retro-review process is often experienced as interference, tangible and intangible, which poses problems in the invisible realms as well as the actual day-to-day reality. Be prepared for everything from hardware to software, cell phones to landlines, Twitter to parcel post to experience snafus. Back up everything. Then back it up again.

But also be prepared for Uranus to turn this retrograde into something completely different. First, we haven't had to wait for the exact start of Mercury Retrograde to feel its effect — some people think it started last week. What's more, Uranus is such a powerful force for innovation that even expecting the unexpected won't be enough preparation for what we are likely to witness during the coming week, as many of us experience complete reversals of attitudes and goals. Don't be dismayed if you're tempted to ignore the Mercury Retrograde warning not to start anything new, and instead feel the desire and passion to simply follow your bliss. Aries is the Sign of the pioneer, after all, and when Uranus stimulates that already adventurous spirit, the impulse to act is likely to override any warning to stay put.

The urge to move is also motivated by a unique grand trine between a Venus/Jupiter conjunction, in Taurus, Mars (and just for today, the Moon conjunct Mars, in Virgo), and Pluto, in Capricorn, all in Earth Signs, and all working together to help support extraordinary accomplishments, individual and collective. This grand trine is quite brilliant — literally, you can already see the Venus/Jupiter in the night sky. The power of this radiant configuration cannot be stifled, controlled, or curtailed. It symbolizes the power of the heart and the fundamental joy of love. Use it to manifest your heart's desire, and to stand strong on the ground of what really matters most to you.

If you know your Ascendant and/or your Moon Sign, read that too.

ARIES You have a unique opportunity to watch your words work magic, so be careful and conscious of what you say. Refuse to waste this moment on an unrealistic wish list and instead, use your creative power wisely.

TAURUS Trust your values, especially your idea of beauty and order, and you'll effortlessly create an alignment between your internal and external worlds. This isn't about being better than you are, it's about being all that you are.

GEMINI Despite the snafus of the retrograde, there are opportunities for a profound experience of an abiding calm. Use these moments to replenish your reserves and soothe your nervous system.

CANCER Conversations with significant others, as well as important members of your community, have the power to shift you into an entirely different frame of mind. Seize the moment and allow yourself to transform.

LEO There are real, tangible (and legal) opportunities to create greater financial stability, so don't squander this moment on resentments or regrets. Simply say, "yes" to improving your situation.

VIRGO While the situation is fluid, you're solidly grounded in the ability to find solutions, which is why it is so easy for you to assume the leadership role. Wear it well, and others will appreciate your wisdom.

LIBRA Stay present, trust your inner calm, and no matter what the situational fluctuations of various relationships might be, you'll be able to handle the changes with skill.

SCORPIO Work-related circumstances continue to feel volatile, but hidden beneath that seeming instability are serious opportunities for you to demonstrate your expertise. Instead of holding back, hold forth.

SAGITTARIUS Read Leo and Aries, above, and add this: Step into the spotlight and own your desire to succeed. Be willing to work like crazy to implement your plans and you'll eventually be pleased with the results.

CAPRICORN Experience the joy of being in your element and feeling supported in your efforts to be practical and pragmatic. Then put that joy to good use creating order wherever there is a need to neutralize chaos.

AQUARIUS Even if you disagree with the opinions, stay open to collaboration. If you find a way to neutralize opposing points of view, you'll find a way to enhance your creativity.

PISCES The mission, should you accept it, is putting together a plan that will soothe warring factions, internal and external. Peace is a wonderful idea; actualizing it takes determination and consistent effort. ●

For More Info

Ralfee Finn specializes in Transformational Astrology. For readings, call 1-888-937-9284, write P.O. Box 343, New York, NY 10025, visit AquariumAge.com or e-mail Ralfee@AquariumAge.com. Copyright © 2012 by Ralfee Finn

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461245
The following individual is doing business as **Persepolis Statement**. [illegible] Oakland, CA [illegible] This business is conducted by a [illegible] partnership. The registrant began to transact business under the fictitious business name above on 11/17/2011. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
Persepolis Statement
2/29, 3/07, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
File # 461980
The following individual is doing business as **LIL ANGELS CHILD CARE CENTER [illegible]** [illegible] Hayward, CA [illegible] is hereby registered by the following owner: Lil Angels Day Care Corp., 29824 Ruus Road, Hayward, CA 94544. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on March 2000. This Statement was filed with the County Clerk Recorder of Alameda County on 02/23/2012
LIL ANGELS CHILD CARE ANGELS & FARGO
2/29, 3/07, 3/14, 3/21/2012

" NOTICE. Based upon a judgment entered against you in favor of Leonard C. Magee, application for payment from the Recovery Account of the Real Estate Fund is being made to the Department of Real Estate. "If payment is made from the Recovery Account, all licenses and license rights that you have under the Real Estate Law will be automatically suspended on the date of payment and cannot be reinstated until the Recovery Account has been reimbursed for the amount paid plus interest at the prevailing rate. "If you wish to contest payment by the Real Estate Commissioner, you must file a written response to the application addressed to the Department of Real Estate at 1201 Broadway Sacramento CA 95818 within 30 days after mailing, delivery or Publication of this notice and mail or deliver a copy of that response to the claimant. If you fail to do so, you will have waived your right to present your objections to payment.

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461??
The following individual is doing business as **REAL FIELD SERVICES** [illegible] Hayward, CA 94544. [illegible] This business is conducted by a General partnership. The registrant began to transact business under the fictitious business name listed above on 01/11/2012. This Statement was filed with the County Clerk Recorder of Alameda County [illegible]
REAL FIELD SERVICES
2/29, 3/07, 3/14, 3/21/2012

Fictitious Business Name Statement
File # 461??3
The following individual is doing business as **Adventures with Nancy Brandis** [illegible] Berkeley, CA 94710 [illegible] This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
Adventures with Nancy Brandis
3/7, 3/14, 3/21, 3/28/2012

Fictitious Business Name Statement
File # 461880
[illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on [illegible] 2012. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]
[illegible]
3/7, 3/14, 3/21, 3/28/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461342
The following individual is doing business as **MANGROVE WEB DEVELOPMENT** [illegible] Berkeley, CA 94705. This business is conducted by an Individual. [illegible] This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]
MANGROVE WEB DEVELOPMENT
2/29, 3/7, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461170
The following individual is doing business as **AAZTEC [illegible]** [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on 01/01/2012. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
AAZTEC [illegible]
2/29, 3/7, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461523
The following individual is doing business as **ZOLEE ENTERPRISES 2012** [illegible] Piedmont, CA 94611. This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
ZOLEE ENTERPRISES 2012
2/29, 3/7, 3/14, 3/21/2012

Fictitious Business Name Statement
File # 461290
The following individual is doing business as **Da Vinci Global for Global Children** [illegible] Alameda, CA 94501 [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
Da Vinci Global for Global Children
3/7, 3/14, 3/21, 3/28/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461773
The following individual is doing business as **ROOFLINE SUPPLY & DELIVERY** [illegible] Oakland, CA [illegible] McKinney, TX [illegible] This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on 02/[illegible]/2012
ROOFLINE SUPPLY & DELIVERY
2/29, 3/7, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461?08
The following individual is doing business as **Palmyra Business** [illegible] Berkeley, CA 94703 [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]/2012
Palmyra Business
3/7, 3/14, 3/21, 3/28/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461589
The following individual is doing business as **LIL ANGELS CHILD CARE ANGELS & RUSSELL** [illegible] Hayward, CA [illegible] Mailing Address: 29824 Ruus Road, Hayward, CA 94544 is hereby registered by the following owner: Lil Angels Day Care Corp., 29824 Ruus Road, Hayward, CA 94544. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on March 2000. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
LIL ANGELS CHILD CARE ANGELS & RUSSELL
2/29, 3/07, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 462001
The following individual is doing business as **MONTCLAIR ANGELS PILATES** [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible] 2012
MONTCLAIR ANGELS PILATES
2/29, 3/07, 3/14, 3/21/2012

FICTITIOUS BUSINESS NAME STATEMENT
FILE # 461565
The following individual is doing business as **LIL ANGELS CHILD CARE CENTER** [illegible] Hayward, CA [illegible] is hereby registered by the following owner: Lil Angels Day Care Corp., 29824 Ruus Road, Hayward, CA 94544. This business is conducted by a Corporation. The registrant began to transact business under the fictitious business name listed above on March 2000. This Statement was filed with the County Clerk Recorder of Alameda County on 02/23/2012
LIL ANGELS CHILD CARE CENTER
2/29, 3/07, 3/14, 3/21/2012

Fictitious Business Name Statement
File # 462063
The following individual is doing business as **Jay R. Global Landscaping** [illegible] Oakland, CA [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on 02/23/2012
Jay R. Global Landscaping
3/7, 3/14, 3/21, 3/28/2012

Fictitious Business Name Statement
File # 462072
The following individual is doing business as **Rios Home** [illegible] Berkeley, CA 94704 [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on 03/01/2012
Rios Home
3/7, 3/14, 3/21, 3/28/2012

Fictitious Business Name Statement
File # 461920
The following individual is doing business as **One Stop [illegible] LLC** [illegible] Berkeley, CA 94705 [illegible] This business is conducted by a Limited liability company. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]
One Stop [illegible] LLC
2/29, 3/7, 3/14/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
The following individual is doing business as **TINA LAMALE** [illegible] Oakland, CA 94601 [illegible] This business is conducted by an Individual. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on [illegible]/2012
TINA LAMALE
2/22, 2/29, 3/7, 3/14/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon St
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner [illegible] filed a petition with this court for a decree changing names as follows: Present name: [illegible] to Proposed name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
May 4, 2012 at 9:30 A.M. in Dept. [illegible], 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: September 14, 2011
Signed: [illegible]
Judge of the Superior Court
3/21, 3/28, 3/4/8, 10/12/2011

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
24405 Amador Street
Hayward, CA 94544
TO ALL INTERESTED PERSONS: Petitioner [illegible] GARCIA filed a petition with this court for a decree changing names as follows: Present name: CATHERINE GARCIA-AZURENA to Proposed name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
[illegible] 2012 at 9:30 A.M. in Dept. [illegible], 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: Nov 3, 2011
Signed: [illegible]
Judge of the Superior Court
2/29, 3/07, 3/14, 3/21/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
2120 Martin Luther King Jr. Way
Berkeley, CA 94704
TO ALL INTERESTED PERSONS: Petitioner: CHARLES BRIAN [illegible] filed a petition with this court for a decree changing name as follows: Present Name: CHARLES [illegible] to Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
March 23, 2012 at 9 A.M. in Dept. [illegible], 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: December 5, 2011
Signed: [illegible]
Judge of the Superior Court
2/15, 2/22, 2/29, 3/7/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner [illegible] filed a petition with this court for a decree changing name as follows: Present name: [illegible] to Proposed Name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
June [illegible] 2012 at 9:30 A.M. in Dept. [illegible], 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: Feb 16, 2012
Signed: [illegible]
Judge of the Superior Court
2/29, 3/07, 3/14/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
CASE NUMBER: [illegible]
Superior Court of California, County of Alameda
1225 Fallon Street
Oakland, CA 94612
TO ALL INTERESTED PERSONS: Petitioner: SHIRLEY NEWLAN [illegible] filed a petition with this court for a decree changing name as follows: Present name: SHIRLEY NEWLAN [illegible] to Proposed name: [illegible] THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted.
NOTICE OF HEARING
April 20, 2012 at 9:00 A.M. in Dept. [illegible], 2nd Floor, Oakland, CA 94612
A copy of this Order To Show Cause shall be published at least once a week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: East Bay Express, Alameda County, California.
Dated: Jan 17, 2012
Signed: [illegible]
Judge of the Superior Court
2/29, 3/07, 3/14/2012

The following individual is doing business as **KREATIVE CULTURE** [illegible] Pleasanton, CA [illegible] This business is conducted by a General partnership. The registrant began to transact business under the fictitious business name listed above on N/A. This Statement was filed with the County Clerk Recorder of Alameda County on 02/10/2012
KREATIVE CULTURE
2/15, 2/22, 2/29, 3/7/2012

MISCELLANEOUS ANNOUNCEMENTS

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NOTICE OF TRUSTEE'S SALE TS No. 11-[illegible] Title Order No. 11-[illegible] Investor/Insurer No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]/2006. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by MARIE E JONES, A SINGLE WOMAN, dated [illegible]/2006 and recorded [illegible]/2006, as Instrument No. [illegible], in Book [illegible], Page [illegible] of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 03/29/2012 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1417 & 1419 BAKER STREET, EMERYVILLE, CA 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The total amount of the unpaid balance with interest thereon of the obligation secured by the property to be sold plus reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $[illegible]. It is possible that at the time of sale the opening bid may be less than the total indebtedness due. In addition to cash, the Trustee will accept cashier's checks drawn on a state or national bank, a check drawn by a state or federal credit union, or a check drawn by a state or federal savings and loan association, savings association, or savings bank specified in Section 5102 of the Financial Code and authorized to do business in this state. Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: [illegible]/2011 RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: [illegible] Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# [illegible] 03/07/2012, 03/14/2012, 03/21/2012

SAVAGE LOVE

HOW TO AVOID PRISON

A pedophile seeks help; a sub tries to explain "abuse."

By Dan Savage

I'm a gay man in my late twenties who has been trying to deal with an attraction to young boys since I hit puberty. I know that what I feel is wrong and wish to Christ that I could have a normally wired brain. I have never abused a child. I do not look at child pornography. But I need to speak to a therapist because I can't get through this on my own. Bottom line is I'm afraid. Seriously afraid. I don't know what my legal rights are and I don't know how to go about getting more information without incriminating myself. I'm sure there are more people than just me who need to talk about this. My problem is that I'm not financially stable enough to afford seeing someone for more than a few sessions. I just can't keep saying I'm fine, and I can't let healthy relationships fall apart because I'm unable to talk to anyone about my problem.

Can't Wish It Away

I shared your letter with Dr. James Cantor, a psychologist, associate professor at the University of Toronto, and editor in chief of *Sexual Abuse: A Journal of Research and Treatment*. The first thing he said, CWIA, was that you deserved praise — he called you "an ace" — for making it this far without having committed an offense.

But accessing the support you need to get through the next six or seven decades of life without sexually abusing a child — support the culture should provide to men and women like you in order to protect children — isn't going to be easy, Dr. Cantor said, particularly if you live in the United States.

"Other countries have created programs to help people like CWIA," said Dr. Cantor. "Germany has Prevention Project Dunkelfeld, which includes a hospital-based clinic and anonymous hotlines that people who are attracted to children can call when they need to talk to someone, vent, or debrief. In Canada, we have the Circles of Support and Accountability — groups of volunteers who provide assistance and social support and who, in turn, receive support and supervision from professionals."

Sadly, in the United States, we've taken steps that make it harder for pedophiles to get the support they need to avoid offending.

"One of the recent regulations in the United States is mandatory reporting," said Dr. Cantor. "These regulations vary by region, but in general, if a client has children or provides care to children and admits to experiencing sexual attraction to children — any children — the therapist is required to report the client to the authorities, regardless of whether any abuse was actually occurring."

The goal is to protect children, of course, and that is a goal I fully support. But broad mandatory reporting policies have an unintended consequence: People like CWIA — people who need help to avoid acting on their attraction to children — are cut off from mental health professionals who can give them the tools and support they need. Mandatory reporting policies designed to protect children may be making children less safe.

"The situation is not completely hopeless, however," said Dr. Cantor. "A good therapist — a licensed therapist, please — will begin the very first session by outlining exactly what they must report and what they may not report."

So long as there is no specific child in specific danger — so long as you don't have children (please don't), CWIA, and don't work with children (please don't) — your therapist is required to keep whatever information you share confidential.

"CWIA should ask questions about confidentiality before disclosing anything to a therapist," said Dr. Cantor. "He can ask these questions over the phone before making an appointment or even revealing his name."

To find a therapist, CWIA, you can contact — anonymously — the Association for the Treatment of Sexual Abusers (ATSA.com/request-referral).

"Although that group is primarily about services to persons who have already committed an offense," said Dr. Cantor, "the professionals in their referral network are able and willing to help people in CWIA's situation as well."

Even the few sessions you can afford will help, CWIA.

I'm a happy fiftysomething straight female sub in a D/s relationship. My Dom is my boyfriend; we present as a regular couple. We decided to take a break for several months because of some trust issues. We are now back together. While we were on our break, my adult daughter told me that she was happy we split up because she viewed his behavior toward me as abusive. She based this on my generally deferring to his wishes. In other words, I was behaving as his sub. She believes that I am a brainwashed abused woman who cannot break free of her abuser. She won't have anything to do with him. If I want to see her and the grandkids, I visit alone. There is no way I am going to tell her that we are D/s because my private life is none of her business. Also, I don't think that picturing Grandma getting spanked with a leather belt is an image she would want seared in her brain. What can I say to her to reassure her?

Only Kinky

Sorry, OK, but you made your private life your daughter's business.

You don't have to tell your daughter the whole truth (leave out the leather belt), but you will have to tell her that what she witnessed — you behaving as your boyfriend's sub — was consensual role-play, not abuse. Tell her that it was never your intent to involve her or anyone else in your sex play, you thought your role-play was so subtle that no one else would ever pick up on it, and you're sorry to have to burden her with this info. But you're in a consensual D/s relationship, and what she has interpreted as abuse is just an elaborate, consensual game that you both enjoy. Promise to dial it way, way back from now on.

But you will have to come clean with, and come out to, your daughter — if only to exonerate your boyfriend, who isn't an abuser and shouldn't have to live with that stigma. ●

Find the Savage Lovecast (my weekly podcast) every Tuesday at TheStranger.com/savage.

mail@savagelove.net

Trustee Sale No. [illegible] Loan No. Mark Scher Properties, LLC Title Order No. [illegible] NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST AND ABSOLUTE ASSIGNMENT OF RENTS AND LEASES AND SECURITY AGREEMENT (AND FIXTURE FILING) DATED [illegible] AND MORE FULLY DESCRIBED BELOW (THE "DEED OF TRUST"). UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash or cashier's check [illegible]

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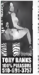
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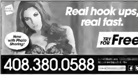
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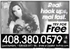
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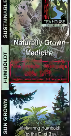

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